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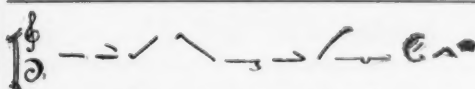
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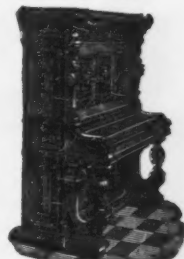
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LITTLE wonder that the "Paris" was beaten by the "Campania." The \$180,000 of Paderewski weighing so much doubtlessly caused the defeat of the "Paris."

LITTLE Frida Simonson, a piano prodigy but eight years of age, is quite a business woman already, for on entering a concert hall she always asks, "Are the critics here?" What's in a name?

THERE has been a recent sale in Berlin of the interesting collection of autographs belonging to the late Count Paar. Many musicians' manuscripts and letters brought very high prices. Three letters of Beethoven were sold for 310, 289 and 200 marks; a letter of Haydn's for 185 marks; a part of the orchestration of a duo from Meyerbeer's "Crociato" for 210 marks; a letter of Leopold Mozart's, in which he announces the birth of his son Wolfgang, found a buyer at 260 marks; two letters from Mozart himself brought 420 and 380 marks; a letter of Schubert's, 350 marks; another of Weber's, addressed to Kind, apropos of the success of the first representation of "Der Freischütz, 505 marks; a few lines of Wagner's, 106 marks, &c.

MUSICAL phrases are straying into literature. "Broken chords crossed by the echo of a False Note" is the latest thing in absurd titles.

REQUIESCAT in Pace. This pious speech for the repose of the defunct "Music Notes." So they come and so they go. Who will be next?

THAT pleasant and amiable gentleman, Dr. Hans Guido von Bilow, divides all operatic composers into two classes: 1. Those who add to the repertory of the barrel organ; and 2. Those who borrow from the repertory of the barrel organ.

THE Rev. H. R. Haweis, says an unkind critic, preaches on the fiddle and fiddles in the pulpit. "It is not the body," said Mr. Haweis once to one of the lady members of his congregation, "it is not the body that needs most looking after." "No," replied she, "I know it isn't; it's the skirt."

A CABLEGRAM from Vienna dated May 9 declares that it is rumored that the Government has forbidden the production of "Falstaff" at Trieste, with Verdi in the conductor's chair. An Irredentist demonstration is feared. Thus do politics and music clash. It's a very good advertisement for "Falstaff" at all events.

WE announced some time ago that Emilio Pizzi had been commissioned to write a one act opera for Adelina Patti. He has a libretto from the pen of Charles Alfred Byrne, the well known dramatist, and the work, after being submitted to Patti, was accepted. It is called "Gabrielle," is laid in the times of Louis XIII., and is romantic in character. Patti will wear a nun's dress in the first scene. The composer, Mr. Pizzi, is the talented young composer who won the Bologna prize for grand opera. His work, "William Ratcliffe," based on Heinrich Heine's poem, was adjudged victorious by such men as Arrigo Boito and Martucci.

THIS from the Boston "Courier" about Mr. Nikisch, and confirms the account published first in THE MUSICAL COURIER as to the nature of the contract the retiring conductor had with Mr. Higginson. Says the "Courier":

Mr. Nikisch has exhibited to a reporter a typewritten acknowledgment of the receipt from him by Col. Henry L. Higginson of \$5,000, and also of the honorable termination of the engagement according to the contract of December, 1888. It was signed by Henry L. Higginson, and bore the date of April 30. "That settles it, does it not?" remarked the conductor to the reporter. "I paid that sum last Saturday, as you see, and did it to save my health and life. There was no such thing as a sum forfeit in the contract. That is all." Mr. Nikisch also remarked: "I have broken no contract. The provisions of the contract gave me the right to terminate my engagement at any time, but on condition that I should pay a certain sum. I never have nor never will break a contract." Whatever it may be called, this sacrifice of \$5,000 is to be added to the loss of \$1,000 in salary that would have accrued in the remaining three weeks of the orchestra's season, and the \$2,000 bonus that Colonel Higginson has always given his conductors at the close of each year's work.

THE following cablegram from the "Herald" speaks for itself:

PARIS, May 12, 1893.

The great artistic event this evening was the first performance at the Grand Opera of Wagner's "Walkyrie." Paris is the last large city in the world to recognize this masterpiece, which has been familiar to New York for the past ten years. Hence it is useless to analyze the music and the subject, which are already known.

The impression on the French public was profound. It had a colossal success during the whole of the first act, especially the duet of "Siegmond and Sieglinde," and in the last act especially the cavalcade of the "Walkyries," which was enthusiastically applauded.

But the second act left the audience unmoved, because the subject was mythological and too Germanic. The conversation between "Wotan" and "Fricka" tires a Latin audience, which only wishes to learn what the Walkyrie knows.

With the exception of this misunderstanding, it will be a great artistic success during the next three months, but it has less chances of lasting as long as "Lohengrin." Nevertheless, Wagner now happening to be the fashion, a prolongation of its success is possible.

The scenery was admirable. Nowhere, not even at Bayreuth or Vienna, was the cavalcade of the "Walkyries" so beautiful.

The interpretation was good. Van Dyck as "Siegmond" appeared tired. Miss Caron as "Sieglinde" was excellent. Miss Bréval, the débutante, as "Brunhilda," was very good. But the greatest triumph was reserved for Demas, the basso, in the rôle of "Wotan," who was as good, according to Wagnerians, as Scaria himself was formerly.

JACQUES ST. CERE.

Paris is certainly trying to wipe away the odium of the "Tannhäuser" scandal. There is every reason why "Walkyrie" should prove a success in Paris. It appeals tremendously to the imagination, and some of its music is as noble as any Wagner ever penned. We doubt, however, Mr. St. Cere's judgment as to Demas, the basso, being equal to Scaria.

### A NEW CONTRIBUTION TO WAGNER LITERATURE.

ANY addition to the already formidable literature pertaining to Richard Wagner and his works is welcome, doubly welcome, when from the pen of such an authority as Henry T. Finck. We must chronicle therefore with pleasure the appearance of two volumes by Mr. Finck, entitled "Wagner and his Works," and put forth by Charles Scribner's Sons, New York. These two volumes which on account of their compact size and elegance of binding, do not give one the impression of being bulky nevertheless contain 975 pages of closely printed matter. There is also a complete index. Two portraits of Wagner adorn volume one and two respectively, while the letterpress is all that could be desired as to clarity and finish.

The work is not written throughout with the taste and precision one has learned to expect from Mr. Finck. There are some lapses into vulgarisms of speech, and his "Chopin," considered from the literary view point, was on a higher plane. There are evidences of hasty writing, too, but we must condone these faults when we take into consideration the enormous amount of work compressed into these two volumes, the tremendous territory explored and the almost innumerable authorities quoted. Reading makes a full man, Bacon said; Mr. Finck has read everything that touched in the remotest degree upon the subject he so lovingly exploited. He has raked up, scraped together and fished out every imaginable thing about Wagner that malice, hatred, admiration and criticism could say as to his personality or his music.

The result of it all is a work entirely novel in scope and content. It is the most remarkable contribution ever made to Wagner literature with the single exception of Ferdinand Praeger's "Wagner as I Knew Him." It discounts entirely Glassepp's dry mountains of fact about the great music dramatist, and is more reliable and accurate than Jullien's work. It is remarkable, not so much as an exposition, but as a specimen of the most violent and radical polemic that has ever appeared on the subject. Wilhelm Tappert's writings pale before Mr. Finck's claims for this composer, and it is all the more sincere and convincing because it is just what the author tried not to do. He started out with the best intentions in the world. He evidently resolved at the outset to be temperate, prudent in weighing evidence, judicious in decision and cautious in statement. He soon becomes just the reverse, and in these days of lukewarm partisanship and sickly adherence to faiths such a book as this is not only refreshing, it is provocative of discussion, which means fighting; and as everyone knows nothing clears the air so much as a good, square honest fight, and let it be said without further premise Mr. Finck is ready to meet all comers on the Wagnerian question.

It is this belligerent quality, this warlike note, this throwing down the gauntlet to all, that makes the work one not difficult to classify. Mr. Finck almost forgets that the war is over, that Wagner has conquered and has come to stay. He fights as hard as if it were 1873 instead of 1893, and deals doughty blows at those who fail to comprehend that Richard Wagner was the greatest composer, the greatest dramatic poet, and altogether the greatest man who has lived since Shakespeare. Mr. Finck prides himself on being an advocate, and he certainly does not overrate his capacity. Such special pleading we have never had the good fortune to witness before. Fanaticism would be the proper expression, were it not that the object of his idolatry, with all his grave temperamental defects, was such a wonderful man and artist. One thing more before we proceed to a consideration of the two volumes. Mr. Finck has made copious references to the good work done by three or four American critics in the Wagnerian cause. Messrs. Krehbiel, Henderson, Elson, Jackson, Kobbé and others are mentioned; therefore we feel tempted to ask, What of Mr. Otto Floersheim, who, together with THE MUSICAL COURIER, did more for the cause of Wagner than the combined critical force above mentioned?

THE MUSICAL COURIER at a time when Wagner's adherents could be counted on your fingers in New York, fought a single handed fight for Wagner's music. It fought through the Metropolitan Opera House seasons of German opera. It resolutely turned its face from popularity and gain by battling with outworn Italian opera and the vicious Star system. It is the only musical journal in the World that has been consistently and persistently Wagnerian for over thirteen years, and for Mr. Finck to ignore this

in his reference to Wagner's music in America is inadmissible. That he will rectify this oversight in later editions is to be hoped, simply on the score of justice. History, too, should be vindicated, for to write of Wagnerism in the United States without including the valiant, unselfish services of THE MUSICAL COURIER would be like "Hamlet" with the melancholy Dane left out.

It is very easy, now that the hard service at the front is over and when victory is an assured thing, for lots of people to enlist under the conqueror's banner. We remember well a number of gentlemen of the critical confraternity whose conversion to the cause was very rapid and of comparatively recent occurrence. The veterans like THE MUSICAL COURIER, Mr. Finck himself (he contributed many articles to these columns on the subject of Wagner) and Mr. John P. Jackson, Edgar S. Levy and Albert Steinberg had to cope with popular prejudice single-handed. It is therefore meet and just that Mr. Finck acknowledge the work THE MUSICAL COURIER accomplished in the face of ridicule, enmity and positive public disapproval, not to speak of the constant fusillade kept up by the daily press. That "Wagner and His Works" will have many editions goes without saying, for it is a book that should be on the bookshelf of every musician, professional or amateur. If you ransack the bookshelves of the world for a decade you could not collect the material that Mr. Finck has accumulated and so admirably digested.

Mr. Finck prefaces his book with a dedication as follows: "To Anton Seidl, of whom Wagner wrote in his last letter, 'Seidl delights me greatly,' and who first made Americans acquainted with the greatest of Wagner's music dramas, 'Tristan and Isolde,' 'Die Meistersinger' and the 'Nibelung Tetralogy,' this book is dedicated by the author as a slight return for the pleasure so often received from his poetic and inspired interpretations."

About the justice of this translation there can be but one opinion. Mr. Seidl made Wagner possible in America. He was the only conductor who could give us traditional readings, and Mr. Finck does not overestimate his importance in the history of the cause here.

Our author begins before the beginning, to make an Irish bull, and digs back into Wagner's forebears. He discusses the family, Wagner's stepfather, Wagner's childhood, his first musical impressions, the influence of Weber, the fact that Wagner was not a prodigy, anecdotes of his boyhood, his first efforts in composition, his first and second symphony (there was an E major symphony), Wagner's adoration for Beethoven. Then the early operas are discussed, "The Wedding," "The Fairies," "The Novice of Palermo," and also his first critical essay. His imprudent marriage in all its bearings receives a full exposition, and of course Mr. Finck sides with Wagner, although poor Minna suffered much until death released her in 1866. The composing of "Rienzi," the first visit to Paris and "The Flying Dutchman" years are all carefully dealt with. Then follows "Tannhäuser" in Dresden and "Lohengrin" at Weimar.

As to Wagner's attitude in the 1848 uprising, Mr. Finck has not clearly made up his mind. He admires Wagner as a rebel, yet he cannot, nor for that matter can anyone else, reconcile his later attitude. The fire-eating socialist became the pet lamb of an artistic monarch. The truth of the matter is that Wagner was a time-server. He was all things to all men, if it paid. This sounds harsh, but the verdict of the entire world is against him. Artist he was, a dreamer, but he never forgot to beg, borrow, and, if it were necessary, to steal whatever he could lay his hands on. His excuse was plausible, but Jesuitical: "The end justifies the means." His end to be sure was a noble one. He was a fanatic on the subject, and we are the gainers by it, so Mr. Finck thinks no questions should be asked. Yet there was much in Wagner's personal make up to justify Jullien's remark that his character lacked "noblesse."

Wagner was bad tempered, he suffered much. Hope deferred had made his heart sick and his tongue nasty. He was ungrateful, he reviled those that helped him in his hour of need, the Jews particularly. We do not refer to Meyerbeer, for we agree with Mr. Finck that Meyerbeer's friendship was ever doubtful.

Wagner, too, was a physically sick man, which was some excuse for his irritable ways. But his worst trait was his insincerity, and it would take a mountain of volumes to explain away what we are personal cognizant of.

He abused Tausig behind his back, he hated Schu-

mann and reviled his memory through his famulus, Joseph Rubinstein, and worst of all, after sucking the life blood out of Franz Liszt and von Bülow he ran off with the daughter of one and the wife of the other.

It is easy enough for Wagnerian apologists to claim that Wagner, being a man of genius, was exempt from the laws of decency which are supposed to control the shoemaker and the tailor. Such childish pleas are not admissible any more.

Wagner was a colossal egoist, a perfect Napoleon in selfishness, and like the great Corsican he would have waded through an ocean of gore to accomplish his ends. He did turn the brain of a half demented monarch and almost created a national uprising.

The means by which he gained the confidence and coffers of Ludwig were, to say the least, disgustingly discreditable, but he composed "Tristan and Isolde" and we forget all about the man and his famous weaknesses until he is deified by Mr. Finck or others.

The Jewish episode is inexcusable for many reasons. Not only on the score of ingratitude, but also because Wagner as a man and a composer had so many of the characteristics he despised in the hated race. Leaving aside as unproved Pudor's assertion that Wagner had Jewish blood in his veins, or the coincidence that he was born in the "Juden-gasse" of Leipsic, there is much that is Oriental in Wagner's imagination and much that is unGerman. He aimed to be the creator of the great musical epic of his Fatherland, and candor compels us to assert that his masterpiece was based on a Celtic subject and composed in defiance of his methods; in a word, "Tristan and Isolde" could have been written by a Gaul, a Hungarian, a Russian, a Pole, but by a German—never. Its very earmarks are not Teutonic, and yet in the face of this paradox it was in reality composed by a vivacious little Saxon, Richard Wagner by name. Wagner is not German; not German like Beethoven, Schumann or Brahms. Johannes Brahms, whom Mr. Finck abuses, approximates nearer the sturdy, sober Bach, the prince of the Teutonic in music, than the exotic Wagner, whose nervous, intense, morbid muse is Gallic in flavor. But then Richard Wagner is a world type, his music is not for any one land. He is a universalist among composers.

To all of this of course Mr. Finck takes opposite views. He overestimates Wagner considerably as a poet, but not as a musician. Another thing: he does not believe that Wagner should be edited. We do. There is much that is extraneous in his music dramas, much that clogs the action; and you know mere talk on the operatic stage is as bad as on the theatrical boards. Metaphysics, too, while they play some part in Wagner's music dramas, are a nuisance and a bar to perfect enjoyment. You can't paint in tones a concept, nor can you—no matter how you "darken" your orchestration—give your hearers any idea of Schopenhauerian pessimism. We fancy another generation will attend to these things, and curtail to suit their taste. Certainly Wagner in his way violated the three dramatic unities quite as much as Bellini or Donizetti.

In his second volume Mr. Finck considers the last years of his exile, the Paris "Tannhäuser" episode, Ludwig's devotion, "Tristan" in Munich, the "Meistersinger," Bayreuth "Parsifal" and Wagner's latter years. All the operas are carefully explained, and the book for this reason alone is valuable. Mr. Finck, to his credit, has not forgotten to show the obverse of the medal, only he shows it as pictured by others. He prints a lot of silly criticisms of Wagner, and then attacks ferociously their authors. He attempts to gild every fault of Wagner, even his abuse of the masters who preceded him. Does Mr. Finck forget those articles in the "North American Review"? Wagner thought he was the God of Music, and if he did not place himself above Bach and Beethoven, he at least put himself in the same category, which is unpardonable. Great as are his contributions to dramatic music as an absolute musician, his performances cannot be classed with those of the first rate masters.

Richard Wagner was the creator of a new art, the art of combining the arts. He utilized what went before him, and for many years he trod in the footprints of others. His intensity and genius for dramatic effects enabled him to succeed where others failed. He drew largely on Weber at the outset, but he soon distanced that master. In his own field he has had no superior, though the second act of "Fidelio" is a masterpiece and "Don Juan" immortal music. "Tristan," "Die Meistersinger," some of "Lohengrin," "Tannhäuser," "Parsifal," "The Flying Dutch-

man," "Siegfried," "Walküre" (the first act), and "Die Goetterdaemmerung" (this in its marvelous entirety) are living evidences of an imagination that was colossal, and a daring almost superhuman. If Wagner failed in some of his flights it was because he was after all human, and please let him remain so, dear Mr. Finck.

#### MUSIC AND NATURE.

IN our late article, "Cranks, Hypnotism and Music," we gave a few notes on the fancy—so dear to some sweet souls—that birds were the first musicians. Something like this seems to be the idea of Mr. Robert Louis in his "Widerspruch in der Musik," for he affirms that the original element in music is not the tone but the cry. Starting from this he proceeds by a maze of logic to the conclusion that the dominant principle in music is the characteristic, the inferior principle is the beautiful; and that the true ideal of musical production is disregard of form and negation of the beautiful. Only thus can the composer represent the contradiction of the world, the conflict between joy and sorrow, and create the sublime in music. Of course Mr. Louis professes to admire Berlioz, Liszt and Wagner, and, equally of course, he regards the Mozart enthusiasm as fictitious, and just tolerates Bach and Beethoven. He points out that the latter found mere music inadequate to express his thoughts, as in his ninth symphony he fell back on words. Finally Mr. Louis describes Hanslick's "Vom Musikalisch-Schoenen" as "infamous."

Hanslick's book is not, however, dismissed in such summary fashion by the poetic Charles Grandmougin, who devotes considerable space in the "Ménestrel" of April 16, to some remarks thereon. "The truly German dogmatism" of Hanslick suggests numerous objections every moment, and he finds in his pretended reform of aesthetics only a degradation of musical art. To Hanslick's doctrine that music (he is speaking of symphonic music particularly) cannot express determinate sentiments, but only their dynamic side, the movement which is a mere accident, not the essence of feeling, he objects that while the most charming adagio in the world cannot say to a pretty woman textually "I love you," and while he allows that Beethoven's "Egmont" and "King Lear," by Berlioz, are symphonies that could be applied to other similar dramas, still these works will remain connected with heroic ideas of a certain order inspired by Shakespeare and Goethe. When Hanslick condemns Wagner, and Gluck before him, for subordinating musical expression to a dramatic situation or the words of a poem (or as Louis would say, subordinating the subjective beauty to the objective characteristic), Mr. Grandmougin replies, that, although we may concede that a symphony is not a history, and that the tale of "Tom Thumb" is concrete in another fashion than a Beethoven quartet, still from the instant that the music is united with lyric or dramatic poetry it is no longer what Hanslick calls the "sound loved for its own beauty;" it is not mere color, but enters whole and entire into the palpitating domain of feeling, that of humanity. But let us allow the poetic Frenchman to speak for himself:

"Mr. Hanslick, perhaps, will agree with us in recognizing, that even without words, in his imperishable nocturnes, Chopin translated with marvelous morbidez the languors of love and desire; that Beethoven, in the allegretto of the symphony in A, seems to chant the funeral march of our illusions, and that the terrible final explosion in the C minor symphony well marks the joy of a delivered Titan and a luminous apotheosis of the soul. Schumann, who could justly claim some authority in musical aesthetics, did not obey a mere fancy when he gave such different and such special titles to his 'Kinderscenen,' and certainly the rhythmical sighs of 'The Child Asleep,' the frolic gaiety of the 'Wooden Horse,' or in other series the sad, despairing accents of 'Melancholy Presentiments' indicate formally that the composer, well aware of what he was doing, wished to translate into music a bit of the real life of the world.

"Granted that in the pieces entitled 'Landscape,' 'Entering the Forest,' 'Wild Flower,' the expression is inadequate or vague, and that we might assign to them analogous titles, still the greater part of these little piano pieces are so picturesque, so differently rhythmical, so differently conceived, that we find in them a result conformable to the composer's thoughts. Are the tender and touching verses of our poets any



more precise in rendering the charm of a forest, the gaiety of children, or their slumber? Why refuse to music the privilege of becoming more pictorial than Lulli, more suggestive than Mozart. Beethoven is not an architectural monument of beautiful curiosities; he suffered, he loved, he told his poignant sorrows in all his works without words, but recalling to the listener the loss of his chimeras and the depth of his nothingness.

"Mr. Hanslick affirms that music owes nothing to nature, who inspires painter and poet; the sounds of the country seem to him vibrations without direct influence on the inspiration of the composer. The 'Pastoral Symphony' of Beethoven is there to reply. We know that the old master passed whole days almost alone in the country, that he saturated himself with wide landscapes and wide horizons, and the 'Pastoral' would suffice to prove that he did seek inspiration for the greater glory of art in external things, in the sounds of nature, from the tinkle of the streams to the thunders of the storm. That case-hardened bourgeois like Adolphe Adam and Auber were never inspired by the country their works prove, unfortunately; but nature took captive and fecundated the true masters of the age; Beethoven, the stern solitary; Berlioz, the friend of mere and lake, torrents and woods; Weber, the incarnation of the old, picturesque Germany, not yet becorporated by Prussia; Mendelssohn, whose delicate letters evince a contemplative sentiment developed in calm landscapes, and Schumann, who recommends country walks as a source of inspiration.

"Mr. Hanslick denies the æsthetic value of popular songs, which he will not admit to be models. He seems to ignore the fact that "Der Freischütz" rests almost entirely on popular German music, that Schumann and Mendelssohn have drawn largely from that eternal source of anonymous melody, and that, even in our days, works like "Carmen" and many pages of Delibes have borrowed much of their color from the primitive airs of the country.

"Whatever the Viennese professor may say, all the arts are connected; and music, however lacking in precision her language may seem, cannot be confined within the cold limits of abstract architecture; it depends like the other arts on the contemplation of nature, on the life of the heart, on sincerity of emotion. Given poems like those of the 'Freischütz' and 'Oberon,' who dare assert that the music of Weber has not expressed marvelously the mystery of the forests and the charm of the fays? Will Mr. Hanslick affirm that composers like Auber and Verdi could have written on these poetical legendary libretti scores comparable to those of Weber for profound feeling of nature and the almost pictorial side of melody? Could Auber have ever produced on us the musically fantastic emotion of Weber's 'Casting of the Balls?' Verdi, who has no sense of the supernatural, could he have lent to the Undines and fairies of 'Oberon' the mysterious language which is not merely a sonority, but an evocation?

"The voices of nature," says Hanslick, 'are not in music.' I grant that a valley veiled in evening mist, where a stream murmurs or a breeze sighs in the bushes, is not a lyric poem, but the musician or poet who passes with indifference such a scene most undoubtedly deprives himself of an exquisite source of inspiration.

"The grand harmonies of the world must echo in the heart of every artist; the music that moves, the poetry that touches, are not artificial products of rhetorical labor, or cold æsthetics. The old adage of Horace,

*Si vis me flere dolendumst  
Primum ipsi tibi . . .*

dominates all the arts. 'Sound is the end; it is its own proper end,' Mr. Hanslick says, but the application of this heresy to poetry leads us to the cold, perishable productions of certain Parnassians without ideas, to the empty sonority of the Decadents, and, in painting, to the exclusive apotheosis of what is called the 'piece,' that is, the absorption of art by trade and the soul by technic.

"The Professor in his fury denies that there is such a theory as religious music, properly so called. If pagan organists charm the faithful with 'Sonnambula' or the 'Alpine Horn,' this only proves that the faithful have no religious sentiment; and when he reproaches 'Luther's Choral' for being adaptable to all forms of worship, that fact does not hinder the aforesaid choral from being an absolutely severe and religious hymn which has nothing in common with a drinking song or a love ditty. He must be ignorant of the simple compositions of Arcadelt and Roland de Lassus, if he cannot render homage to the mysti-

cal sentiment of the ancient masters. The declamatory 'Noel' of Adam and the worldly 'Stabat Mater' of Rossini in no wise resemble the tender prayers of these primitive composers. The 'Dies Irae,' or an 'Elevation' of Palestrina, transports us at once to the domain of severe meditation and of faith, and I defy Mr. Hanslick to transform such chants into serenades or bacchic airs. And the 'Pilgrim Chorus' in 'Tannhauser,' sung only by the orchestra, is it not a noble and profound expression of religious reverie?

"The arts are many and multiform in their manifestations, but the human soul is one; and in spite of the floating and vague character of music, every musician truly poetic must impress on his work the mark of his feelings, and communicate by sounds the impressions which he has received."

#### CONGRESS OF THE AMERICAN COLLEGE OF MUSICIANS.

UNDER the auspices of the World's Fair auxiliary, the American College of Musicians will hold a congress in Chicago, Monday, July 3. It is expected that this meeting will be extremely interesting. Addresses are anticipated from President Bowman, of New York; Past-Secretaries Wilson G. Smith, of Cleveland, and Albert A. Stanley, of the University of Michigan; Secretary Robert Bonner, of Providence, R. I.; chairman of the piano examiners, Albert Ross Parsons, of New York; past-chairman of the piano examiners, William Muson, and others.

It is also expected that the college will have the honor of the presence of and an address from the distinguished secretary of the College of Organists, London, England, E. H. Turpin, Mus. Doc. Oxon., who with Dr. J. F. Bridge, the renowned organist and choirmaster at Westminster Abbey, and Sir John Stainer, professor of music at the University of Cambridge, have been invited by the auxiliary to formally represent England in this congress of musicians. Dr. Turpin will speak on "The Value of Examinations and Degrees in Music as a Stimulus to Thorough Preparation for a Musical Career." As Honorary Secretary of the London College of Organists he has had wide opportunity to study this problem.

The meeting will be open to all musicians as well as to the general public, and a large attendance of the members and graduates of the American College of Musicians is probable. No one interested in higher musical education can afford to be absent, and it is also expected that delegates representing several other governments will be present as guests of the World's Fair auxiliary.

The first week in July will be the great one, from a musical standpoint, of the whole season.

There will be two examinations this year; one in New York city commencing Tuesday, June 27, and one in Chicago commencing Tuesday, July 4. The annual meeting will be held in Chicago on Monday evening, July 3. Intending candidates can obtain all information from the secretary.

ROBERT BONNER,  
60 Williams street, Providence, R. I.

"The Bohemian Girl" Given at Columbus.—An amateur performance of "The Bohemian Girl" was given at Columbus, Ohio, by the Music Festival Association. Miss Lillian B. Wendle ("Arlene"), Miss Clara Buchsieb ("Queen"), Mr. Gordon Miles ("Devilshoof"), and Mr. Wm. Xanton ("Thaddeus"), the latter being the only professional, assisting, were the principal performers, and won much praise from the local press. The chorus, under Mr. Herman Eebeling, gave a remarkably even performance, while Mr. Otto Engwersen's management of the stage is also highly commended.

An Address on Music.—Mr. John Towers, of the Towers School of Vocal Music, delivered an address on "The Five Musical Giants"—Bach, Händel, Haydn, Mozart and Beethoven—Tuesday evening in the parlors of General Smyth's residence at Clinton, N. Y. As the proceeds were intended for the belfry restoration fund of the Episcopal church there was a crowded audience, which, without being particularly demonstrative, evidently greatly enjoyed the address. Mr. Towers was in his happiest vein, and during the hour he spoke, in addition to a large instalment of historical, anecdotal and biographical matter, he contributed an excellent critical analysis of the works of these famous musicians, worthy of the closest attention of all persons wishful to understand the poetic meaning and significance underlying these creations of the master minds in the domain of musical art. The interest of the gathering was largely enhanced by a series of mammoth portraits of the "giants" and by vocal and instrumental illustrations rendered by Mrs. Atherton, Miss Crismon and Miss Garlinghouse.

## RACONTEUR

### Music and Mortality.

#### THE GRAVE-DIGGER'S SONG.

The crab, the bullace, and the sloe,  
They burgeon in the spring;  
And when the west winds melt the snow,  
The redstarts build and sing.  
But Death's at work at rind and root,  
And loves the green buds best;  
And when the pairing music's mute,  
He spares the empty nest.  
Death! Death!

Death is master of lord and clown;  
Close the coffin and hammer it down.

When nuts are brown and seer without,  
And white and plump within,  
And juicy gourds are passed about,  
And trickle down the chin;  
When comes the reaper with his scythe,  
And reaps and nothing leaves,  
Oh, then it is that Death is blithe,  
And saps among the sheaves.

Death! Death!

Lower the coffin and slip the cord;  
Death is master of clown and lord.

When logs about the house are stacked,  
And next year's hose is knitt,  
And tales are told and jokes are cracked,  
And faggots blaze and spit;  
Death sits down in the ingle-nook,  
Sits down and doth not speak;  
But he puts his arm round the maid that's warm,  
And she tingles in the cheek.

Death! Death!

Death is master of lord and clown;  
Shovel the clay in, tread it down.

—Alfred Austin.

#### SEEMING FAILURE.

The woodland silence, one time stirred  
By the soft pathos of some passing bird,  
Is not the same as it was before.  
The spot where once, unseen, a flower  
Has held its fragile chalice to the shower,  
Is different forevermore.  
Unheard, unseen,  
A spell has been!

O thou that breathest year by year  
Music that falls unheeded on the ear,  
Take heart, fate has not baffled thee!  
Thou that with tints of earth and skies  
Fillest thy canvas for unseeing eyes,  
Thou hast not labored futilely.

Unheard, unseen,  
A spell has been!

—Thomas Bailey Aldrich in *December Century*.

Think not thy wisdom can illumine away  
The ancient tanglement of night and day,  
Enough to acknowledge both and both reverse;  
They see not clearest who see all things clear.

—William Watson.

WALT WHITMAN in "Drum Taps" thus apostrophizes Death: "Dark mother, always gliding near, with soft feet, have none chanted for thee a chant of fullest welcome?" And again he cries: "Come, lovely and soothing death," and "O praise and praise, for the sure-enwinding arms of cool-enfolding death." This chanted by the man who earlier chanted with ardor, "Give me the splendid silent sun, with all his beams full dazzling." Intimations of decay are at every turn in the road of life, and Whitman, the prophetic bard, sang with unflinching voice the praises of that guest who must surely some day or some night enter unbidden the house of our lives. I have just laid down Maurice Maeterlinck's "L'Intruse," and I confess with that shudder which is the supreme note of modern art. The faint adumbrations of approaching mortality are so delicately hinted at, that it requires almost a sixth sense to apprehend the finesse of Maeterlinck's suggestion. Death hovers about the household like an almost impalpable vapor, which gradually obscures the senses and strikes numb with terror your heart.

But this is the morbidity of death, not that glorious release of the spirit which cries aloud "Take me, O Lord, Master Death, for have I not been a good and faithful servant?"

Maeterlinck's conception of death is that of the man who loves the flesh and its appurtenances consumedly. To him it is hideous, festering, a carnival for worms, a dark, oppressive horror that blurs the sunshine, makes melancholy and black the spirit. And yet we all must die; why should this passing into the thitherward be more sadly impressive than the birth of a soul? Why should the gates of death close with such gloomy reverberations and the portals of life unfold with such exquisite promise? The Sphinx has yet failed to answer her interrogators, and the sun will

rise, the moon will wane, men and women love, and the children of men and women love, and death will ever reap the most superb of harvests.

Why not chant loud praises to the "Dark Mother of all?" Why not merge our peevish, restless, petty personalities with that great throbbing earth of ours? Why not under a summer sky, under a night of the large few stars, "a mad naked summer night," seek to be at one with the cosmos, and looking within as well as without, gain a foretaste of that peace which is said to pass all understanding?

The year has been one of activity. You have never faltered in your devotion to your art nor halted in the mad pursuit of tone. Now that the time has come for a surcease of all this, a time when you can leave behind the cares, the worryment of city strife and life, why do you not seek to throw off the envelope, the husk of your winter self, and let the soul breathe? Alas! the poor soul, the imprisoned, stifled soul, how desperately she fights for her existence, for your existence! How she peeps forth through those windows which the poet named the eyes, flashing signals of distress, of weariness, of revolt against the ever encroaching flesh, the selfish animal flesh that crowded her in her ever narrowing cell! Let her, I pray you, breathe this summer. Remove from her path your egoism, your love of money, your sensual desires, your gross appetites. Don't tantalize her with those glimpses of heaven which great music contains, only to almost swamp her in the mire after you have done with it.

O musicians, if you knew what sins you have to answer for, your lives would be whiter, your ideals loftier! Who but the musician, the creature of fire, spirit, whose soul is suspended between heaven and hell, can reach such heights, sink to such abysses of shame? We all carry within us the potentialities of good and evil. But the sensitive musician, while being more sorely tempted perhaps than his worldly brethren, also revels in visions more soul intoxicating, more radiant, than the every day mortal can conceive of. Because much is given you much will be expected.

With a feeling akin to fear I sometimes acknowledge to myself that music must be of all the arts the most soul unsettling, the most immoral. Its perfume produces a sort of soul-vertigo in me, and Chopin's music is the deadliest of all these perfumes. In my calmer moods I realize that the fault is mine, that it is I, not the music, that is out of joint. Go heed the magnificent control of Beethoven and contrast it with the orgies in tone that Richard Wagner and some of the later school indulge in. Do not tell me Wagner is a great genius, I know it only too well, but his genius is not always a good one. Like the enchanter in the "Arabian Nights," he does not know what fearful demons he releases from the battle, until they have assumed shape and proportion. He is the modern Frankenstein of tone. He summons monsters from the vasty deep, and they obey his summons. He is his own "Klingsor" at times and puts a spell upon our senses which lulls us into dreams, haunted with opium splendors and horrid surprises.

Wagner! mighty magician, evoker of visions whose ivory gates inclose hideous shapes and pale wraiths of wasted passions. O Wagner, I cannot forever endure thy tortured music, the fierce splendors of thy loves, thy superhuman men and women who batten on each other like beasts of prey! I long for the cool, moonlit serenity of Mozart, or the gentle plash of sylvan stream in Haydn's music. Summer is at hand, and lo! one bird faintly trills near my open window. As I lean out to greet it with my eyes it describes a swift little parabola and alights again near me. I am enchanted. Music with all its elaboration could not give me this lyric throb, God is with the world, my masters! hang up the fiddle and the bow. Go out, go out, I charge you, into the mead, drink the spiced air, throw up your hat, for God is in heaven and all's well with the world to-day!

It is difficult to well upon Death to-day, when his symbols are veiled, when the sun mounts high in the heaven and tempts the lark to climbing. But in a soft shady nook I beseech you enter. I must converse with you. It is the season of soft surprises, bounding pulses, shy looks from maidens. A touch of the hand, the perfume of hair, and eyes clasped in far embraces. It is the time for confession, for purg-

ing the soul of all the perilous stuff which the world and the winter loaded on it.

Come, I beg you, come, take hold of my hand; sit you down and speak to me. Has not music filled the chambers of your brain since August last? Have you not earned fame and pelf enough for the nonce? Give way, give way, I pray you! Let down the bars of your soul; let the precious tenant within wander forth at her will (for your soul is feminine). Oh, you musician, how well I know you, with your vanity, your pride, your suspiciousness, your eternal dwelling on self, just as the Oriental devotee, turning from the world, contemplates his navel, which to him is the symbol of eternity.

Stay your self torturing; cease your envy of your neighbor and give over your eternal and infernal prattle, chatter and gabble about yourself and your art. Remember, no matter how great an artist you are, there is a greater one without doors. Nature, with a thousand beckoning fingers, implores you to come to her. Go, go, and lave yourself and become clean of spirit! Let a tithe of that Old World joy enter into your veins, romp divinely, throw stilted propriety and crabbed theory to the winds and let your rhapsodies be of life and limb.

And yet, as the theme in a fugue, so death is perpetually the returning answer. It behooves us then, in all the lyric intoxication of the musician's life or the poet's outing in summer, to dwell upon the end of our existence, not in the canting spirit of the preacher who holds forth the gaily colored trinket of after rewards, but in the valiant spirit of strong men and women. We must be able to say, "I have fought the good fight," and then lay down our arms, our consciences, our talents and labors, and sleep.

I will not say "perchance to dream," that is not within my province. Let us hope, as did Childe Roland, who finally reached the Dark Tower and undaunted blew a blast of defiance upon his slughorn. Oh, sad souls, weakling souls; there is a parable for you. Drop your notes and read Browning a bit. He will make strong, brave men and women of you.

Remember, however, that your days are numbered, and prepare now, for death comes like a thief in the night. Old this, but ever new.

What a cool, consoling draught Aldrich offers you to-day! His tender philosophy contains within its environment space for those who have failed in the world's eyes, but who mayhap have become masters of themselves through their misfortunes and therefore victors of the universe. What a balm there is in this thought. There are defeats that may be seeming victories that are spiritual defeats. If your purpose be lofty, if your heart be pure you have already conquered something, not a little, but much. You have a talent, you cherish it. You calculate the amount of money it will bring to you within a certain time. Go to, go to, thou hast not talent, but lust of gold. Better be a pawnbroker than an artist.

You have a talent, you cherish it carefully, but the glint on a woman's hair, a caress in her smile, the wine cup, and your talent—where has it fled?

Go to, go to, thou hast not talent. Better be a chronicler of small beer and breed fools.

You have a talent, you cherish it tenderly. Your art is more to you than money, pleasure or love. You compose, sing or play. For you the horizon of life is filled with the loveliness of tone. You cannot be wooed by worldly wiles from this ideal life, peopled with purpling dreams such as never sea or land could give you. You are an artist, and I would break bread with you, but I would not drink wine with the others. They prostitute their gifts for gain and lust. They are not artists—they are lower than brutes.

Console yourself then, all who suffer under the gibes and flouts of outrageous fortune. There is no such thing as failure if the soul be but brave. To have dared the impossible, to have tried to fly to the sun, to have wooed the moon, to have burned your boats behind you, and resolutely entered that trackless region of art where the soul must be its own compass, its own rudder, its own captain, is to have done something. Only the sluggard, the sloth, the coward and the churl remain at home in soft beds sinking. It is you I salute, brave artists, brave men and women, who forgetting home, comfort and even life, espouse

the vocation of an artist and launch your frail cockle shell on the sea of music.

Better a million times to have failed than the success of the sleek, smug philistine who counts his coupons and his steps. Better a million times the stigma of failure than the success that chokes the soul, which is the true life. Your soul has thriven, your glance is free, bold, and your heart exultant. Tell menot that a few thousands of dollars can compensate for the divine liberty of spirit which the true artist revels in. Oh, America, what sins—sins against the Holy Ghost, which is the spirit—thy material prosperity and money grubbing instincts will have to account for!

"They see not clearest who see all things clear," sang William Watson, who is happily restored to mental health. His was a case of over soul, and the fly wheel of his imagination revolved so fast that it broke bonds and nearly wrecked the engine of his existence. In the "Spectator" he sings of spring and his recovery. I will transcribe it for you:

Long hath she slept, forgetful of delight;  
At last, at last, the enchanted princess, earth,  
Claimed with a kiss by spring the adventurer,  
In slumber knows the destined lips, and thrilled  
Through all the depths of her unaging heart  
With passionate necessity of joy,  
Wakens, and yields her loveliness to love.  
O ancient streams, O far descended woods  
Full of the fluttering of melodious souls;  
O hills and valleys that adorn yourselves  
In solemn jubilation; winds and clouds,  
Ocean and land in stormy nuptials clasped,  
And all exuberant creatures that acclaim  
The earth's divine renewal: Lo, I too  
With yours would mingle somewhat of glad song,  
I, too, have come through wintry terrors—yes,  
Through tempest and through cataclysm of soul  
Have come, and am delivered. Me the Spring,  
Me also, dimly with new life hath touched,  
And with regenerate hope the salt of life;  
And I would dedicate these thankful tears  
To whatsoever power beneficent,  
Veiled though his countenance, undivulged his thought,  
Hath led me from the haunted darkness forth  
Into the gracious air and vernal morn,  
And suffers me to know my spirit a note  
Of this great chorus, one with bird and stream  
And voiceful mountain—nay, a string, how jarred  
And all but broken! of that lyre of life  
Whereon himself, the master harp player,  
Resolving all its mortal dissonance  
To one immortal and most perfect strain,  
Harps without pause, building with song the world.

Go you into the woods or to the sea and listen to greater music than your own. Return refreshed to the world, but at no time forget that "Death is master of lord and clown," and musician, too.

### Vienna Letter.

VIENNA OFFICE THE MUSICAL COURIER,  
IX Schwarzschanerstrasse 15,  
April 30, 1903.

THEODOR REICHMANN has just signed a two years' contract with the Imperial Opera, commencing September 1, an event which has been hailed with general satisfaction by all admirers of the great baritone. With Reichmann in the stock company the Opera will be able to reproduce "Hans Heiling," and give first-class performances of "The Meistersingers," "Flying Dutchman," and many other works, which have been rather neglected of late on account of the absence of a really fine baritone. Irene Abendroth, the "coloratur singer," who recently sang with great success in the "Barbier de Sevilla," "The Huguenots" and "Traviata," has also been secured for the Opera.

Januschowsky continued her engagement as "guest" last night in "Fidelio," and scored a great success, even more pronounced than in "Cavalleria Rusticana." After the prison scene Mrs. Januschowsky was called out seven times, along with Winkelmann, who was grand as "Florestan." Richter conducted the orchestra and gave a magnificent reading of the Leonore overture, No. 3, which was greeted with thunders of applause.

Josef Ritter, the baritone, on Sunday appeared for the first time as "Don Juan" and made a fine impression, be-

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ing a great improvement upon his predecessor, Karl Lomner, who has been discharged from the Opera on account of his fighting propensities. The various summonses which are being served upon this operatic "John L. Sullivan" keep him in constant hot water and bring his name almost every day into the notices of the police court.

Hofrath Schuch, the Dresden conductor, has been offered the position of successor to Nikisch in Boston, but refused, as he preferred remaining in Dresden.

Johannes Brahms has gone off to Sicily in order to avoid the many congratulations, deputations, fêtes and other picnics which are being got up in honor of the great composer's sixtieth birthday, May 7. Brahms is a true example of the modesty of a great genius.

The following may prove interesting to many musicians and amateurs on your side.

Dr. Steger, a prominent amateur musician in Vienna, has within a year collected the following important manuscripts of Beethoven's compositions:

Waldstein sonata, op. 53, for piano.  
Pastoral sonata, op. 28, for piano.  
Cello sonata, op. 69, first movement.  
Coriolan overture, op. 62.  
String quartet, C major, op. 59.  
Seven Bagatelles for piano, op. 33, composed 1782.  
Cycilus of song, "An die ferne Geliebte," op. 98.  
String quartet, op. 130, "Alla danza tedesca."  
String quartet, op. 135, first movement.

This being the last work of the master.

Dr. Steger has purchased all of these MSS. and tells me that he will be happy to show them to anyone interested in seeing them.

The following is a list of the Beethoven programs to be performed in Bonn May 10, 11, 12, 13 and 14, at the concerts got up by the Society "Beethovenhaus":

#### May 10.

String quartet, F major, op. 18.  
Cello sonata, op. 102, D major.  
Song cycilus, "An die ferne Geliebte."  
String quartet, E flat major, op. 127.

#### May 11.

Sonata appassionata, F minor, op. 57.  
String quartet, op. 18, G major.  
Piano soli—Andante, F major; rondo, G major, op. 51; rondo a capriccio, op. 129.  
String quartet, A minor, op. 132.

#### May 12.

"Waldstein" sonata, op. 53, C major.  
Clarinet trio, B major, op. 11.  
String quartet, C major, op. 59, No. 3.  
"Kreutzer" sonata, A major, op. 47.

#### May 13.

Three string quartets—E minor, op. 59, No. 2; F major, op. 135; C sharp minor, op. 131.

#### May 14.

Piano trio, B flat major, op. 97.  
Sonata for piano and violin, G major, op. 30.  
Septet, E flat major, op. 20.

A list of the assisting artists I gave you in one of my last letters.

Smetana's "Die verkaufte Braut" still draws large audiences to the "Theater an der Wein." The composer's only sister, a lady seventy-five years of age, lives here and was present on the opening night.

There are little or only few news of interest, musically speaking, as the season is rapidly approaching its end, with only the opera as an attraction. Four more weeks, and then also this temple of music will close its doors for a two months' vacation.

RUDOLF KING.

**Philadelphia Manuscript Society.**—The Manuscript Society, of Philadelphia, will give a concert with orchestra this evening in aid of a music hall fund.

**A Choral Festival.**—The third choral festival of the Choir Guild, at the Deanery, Buffalo, N. Y., was given last Thursday evening. The book of music (which also includes the music to be used at the fourth service, November 1) is a tasty volume from the press of Novello, Ewer & Co.

**N. J. Corey's Recitals.**—Mr. N. J. Corey has begun a series of half hour organ recitals in connection with the regular Sunday evening services at the Fort Street Presbyterian Church in Detroit, which are much appreciated. Thus far he has played the following compositions:

Fugue in D major.....	Bach
Fugue in E flat (St. Ann's).....	Bach
Sonata in F minor.....	Mendelssohn
Andante from Italian symphony.....	Mendelssohn
Overture to "Ruy Blas".....	Mendelssohn
Sonata in G minor.....	Merkel
Fantaisie in E minor.....	Merkel
Sonata in F minor.....	Rheinberger
Sonata in A minor.....	Whiting
Marche Funèbre et Chant Séraphique.....	Guilmant
First meditation.....	Guilmant
Prrière in F.....	Guilmant
Andante from sonata, op. 28.....	Beethoven
Marche Solennelle.....	De La Tombelle

**Casino Roof Garden.**—Naya, the celebrated French chanteuse eccentric, is a passenger on La Champagne due in New York next Sunday and will make her American début on the Casino Roof Garden early next week (weather permitting).

## BERLIN BRANCH BUDGET.

EUROPEAN HEADQUARTERS OF  
THE MUSICAL COURIER,  
BERLIN, W., Linkstrasse 17, April 25, 1893.

AS was foreshadowed in my last week's letter, the time that intervened between it and the present budget was musically given up almost exclusively to Anton Rubinstein. It was Anton Rubinstein at the Bechstein Hall, at the Philharmonie and at the Royal Opera House, and besides that he was almost the sole topic of talk among musicians and amateurs. In one word it was a week that would have made Henry T. Finck's heart glad, and had this dear friend of mine only been here my happiness would have been complete, for we two F's would have been able to celebrate *fortissimo*, while *solo* I had nobody to vent my Rubinstein enthusiasm upon, and I came dangerously near spending my surplus of it in wreaking bodily vengeance upon the lion maned head of the redoubtable Mr. Tappert, who in the *Kleine Journal* had the impudence to attack Rubinstein's piano playing at a charity concert in the most vulgar style, although in reality the master performed some of his own compositions in the most divine fashion. Well, upon second consideration I preferred and still prefer to leave Tappert to his own fate, and instead will essay to give you a short sketch of the Rubinstein doings of the week.

#### ANTON RUBINSTEIN.

There was first on Thursday evening last a concert in honor of the presence of Anton Rubinstein, arranged by the concert director, Hermann Wolff. Of course it took place at Bechstein Hall, which is owned by Mr. Wolff, and the proceeds of the concert were destined for charity. The hall was crowded with the musically most representative audience that Berlin can boast; and when Rubinstein made his appearance as one of the auditors he was greeted with an applause that lasted many minutes, and was cheered to the echo. He seemed to me much older than I last saw him in his rooms at the Hotel Sendig in Dresden only a few months ago. He stooped considerably and walked with a slight uncertainty of step like one bereft of eyesight and with a painful hesitation, as if each step caused him some bodily discomfort. Otherwise, however, he was not so much changed. His deeply set blue eyes are still lively and lustrous, and his immense head of hair is as dark and bushy as of yore, reminding one in style and appearance of the most approved Beethoven portraits. It must have been the latter circumstance which roused the ire or jealousy of Tappert, or else I cannot see why he should have been so fiendishly savage.

As for the concert, it brought a novelty and a quasi-novelty, both from the fertile pen of the great Russian master. Siegfried Ochs was there to conduct them, and he had selected some fifty of the best members of his Philharmonic chorus to obey the bidding of his baton. More would have been not only unnecessary, but might even have proved disastrous for the acoustic properties of the little hall and the seating capacity of its podium. As it was, the effect was a very good one, and the select forces sang their difficult music throughout with great accuracy and nicety of shading.

The novelty was an *a capella* chorus from the latest finished work of Rubinstein, his "Moses," which in its entirety will be performed by the Philharmonic chorus next fall. This excerpt in E major, however, did not prove one of Rubinstein's strongest bits of writing; in fact, for a chorus descriptive of a nation's joy, which had just been delivered out of great peril and crossed the Red Sea dry shod, it is rather tame. Even old man Händel's long-winded chorus on the same subject is considerably more powerful in every way, except for its tiresome reiterations; and as for part writing, he certainly could have given Rubinstein several points and beaten him in this instance.

Much more interesting were the poems and the "Requiem for Mignon" from Goethe's "Wilhelm Meister's Lehrjahre." Some of the poems have been set perhaps more effectively by others, notably by Beethoven and Schubert, but the "Kennst Du das Land," by Rubinstein, is far superior to either the hackneyed Ambrose Thomas or the artificial Liszt setting. Some of the "Harfner's" songs are also very attractive and characteristic; and the "Nur wer die Sehnsucht kennt" is both beautiful and original in its composition as a duet between "Mignon" and the "Harfner." "Frederick's" song, "I, poor devil," as well as the paradoxical song of praise to night as the more beautiful half of day are quaint and full of a musical humor which one would hardly have given that earnest melody maker Rubinstein credit for possessing. The latter ditty was exquisitely sung by Mrs. Emilie Herzog, of the Royal Opera House, who scored with it *a da capo*. She is one of the best and most agreeable soprano singers now extant, musically always absolutely certain, sure of pitch, clean of intonation and charming and modest of manner.

Carl Gillmeister, basso, also from the Royal Opera House, sings sonorous, but with hyper-pathos; Miss Clara Schacht, concert contralto, sang the few lines given to "Aurelia" with sympathetic and rich voice, and Julius Zarneckow, tenor, caught the humorous spirit of "Frederick's" musical utterances.

The "Requiem for Mignon" in Rubinstein's setting surpasses that of Schumann, and that is saying a great deal. It is thoroughly noble in style and invention throughout, and works up to some climaxes which almost take your breath away. Here, too, the part writing is of a mastery and a carefulness, with both of which one does not all too frequently meet in Rubinstein's works. The chorus and a mixed solo quartet, consisting of Misses Lili Marsala and Hedwig Boldt and Messrs. Wilhelm Rieke and Emil Severin, as well as the above-named soloists, did exceedingly well under Siegfried Ochs' conscientious and loving guidance. The piano accompaniments were played with most musicianly conception and admirable discretion by Prof. Dr. Ernst Jedliczka, and the cabinet organ that did service in the Requiem was handled efficiently by Mr. Carl Straube.

Everything and everybody deserved praise, but the reader of the "connecting text," Miss Lollo Boch, of the Berlin Theatre. This "connecting text" is nearly always tedious, and in this instance, where an educated audience may surely be supposed to be sufficiently well read to know Goethe's eminent work, it was eminently superfluous, and through Miss Boch's poor and unintelligible pronunciation, even became a bore.

After the last note of the concert had resounded there arose a tumultuous applause intermingled with calls for Rubinstein, and after a little urging he appeared on the platform and bowed his thanks. He was, however, not allowed to retire so quickly. Willing hands opened the lid of the Bechstein grand and moved the instrument to the fore, and then Rubinstein was made to sit down and play—and play he did. I tell you, who did not hear him on this occasion missed the chance of his or her life. I never saw him in better spirits and never heard him in better form. His tone was or seemed as big as a house, luscious and velvety withal, and his technic was marvelous. He played only things of his own, but what they were I can only guess at, as though I know most of the Rubinstein literature, I was not familiar with a single piece of the five he performed, and for that matter nobody else did, at least not one of the many persons I asked, including all of the critics present. The first seemed to me a sort of an impromptu in C sharp minor. Then came a piece in A flat major, with beautiful melody, probably a nocturne. After that he wanted to get up from the piano stool, but was gently pushed down again amid loudest acclamations, and he then gave a sort of scherzo in F major, following it up in quick succession with two waltzes, one in E minor and the other in D major. The last three pieces performed with stunning dexterity, might have been taken from one of his ballets. Rubinstein never played more *con amore*, the audience and entire surroundings evidently being much to his liking, and therefore the occasion was a memorable one and one that I shall treasure in my memory as one of the landmarks in my life as a music critic, Mr. Tappert to the contrary notwithstanding.

#### THE MAEDCHENHORT CONCERT.

The second concert in which Rubinstein was one of the chief attractions was likewise a charity concert. It was given at the Philharmonie on last Saturday night in favor of the *Mädchenhort* society and was patronized by a large and very fashionable audience, who had paid comparatively high prices (the best seats cost 10 marks) for the privilege of attending. Those, however, who had come with the hope that Rubinstein would or could again be induced to play were doomed to disappointment. The report of his marvelous performances on Thursday night had spread abroad, and no efforts were left undone to cause him to repeat this feat not down on the program. But this time, although he responded to numerous recalls, even the heartiest applause could not make him play. Probably he was moved to this resistance by the fine sensitive feeling that he did not want to detract from the pianistic success and effect which his pupil, Miss Sophie Jakimowski, had elicited. Anyhow he participated in the evening's proceedings only as composer and conductor. In the latter capacity he is not, as I had previously occasion to mention, quite as remarkable as he is as a pianist. Still his readings of his own works are of course highly interesting. He was represented on the pro-

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gram first with his overture in G minor to the opera "Dimitri Donskoi." It is a work drawn on somewhat conventional lines, but partly with the true Russian gloomy coloring, while the themes are neither as melodic nor as original as most of Rubinstein's imaginings, and the second theme is only rhythmically pregnant. The overture was well received. The second Rubinstein number was an aria, "Oh Abendluft," in E flat, from the opera "The Children of the Heath." There is a good deal of tender and graceful mood in this warm toned excerpt, and Miss Annette von Jerebtzoff sang it in most sympathetic style, with simplicity and yet a touch of feeling, and with a pure soprano voice. She as well as the composer was loudly applauded and several times recalled.

Miss Jakimowski, whose name I mentioned before, is a young lady still in her teens, beautiful to look at, fair of complexion, blond of hair and most modest as well as graceful of demeanor. She had won the audience in her favor before she had played a note. As she is described as her master's favorite pupil, expectations regarding her abilities were of the highest. And I must say she has indeed much more than her prepossessing youthful appearance to commend her. Her technic is remarkable, even throughout and wrist and fingers are alike supple. She phrases exquisitely, and everything she does sounds most musically, but her physical strength is hardly adequate to so trying a task as the playing of the Rubinstein G minor concerto. In the first movement she lacked somewhat in élan; the slow movement in E minor she played most poetically, but for the finale her tone production was not sufficient successfully to cope with the orchestra. Naturally, however, her tone is good and pliable, only there is not one-half the quantity of what her master still possesses in so phenomenal a degree. The G major concerto is by no means as important a work as the D minor, and one does not therefore meet with it as frequently on a concert program as with the latter. Well played, however, it is without gainsaying very effective, and it proved so on this occasion, when both the performer and the composer-conductor were most enthusiastically recalled half a dozen times or more.

Miss Franceschina Prevosti, who has just absolved a successful season at Kroll's Opera House, sang with fine colorature the "Charmant Oiseau," aria from David's "Perle du Brésil," after which she aped Patti in giving an encore that perennial daisy; "Coming through the Rye," and at the close of the program she gave with the bass buffo, Quirino Merly, a funny duet from Donizetti's "L'elisire d'amore." The serious concert stage seemed hardly the right place for the drastic manner in which this duet was actually "performed," and the otherwise excellent artists did not materially enhance their prestige by this number.

Miss Nuschä Butze, from the Berlin Theatre, made a fizzle with a recitation in dialect, and the Philharmonic Orchestra, which afterward did remarkably well under Rubinstein, played the "Oberon" overture rather slovenly under Herfurth's direction as the opening number of the program.

#### RUBINSTEIN AT THE OPERA HOUSE.

The climax of the Rubinstein recognition, however, was yet to come. It consisted in the first performance here at the Royal Opera House of his one act comic opera "Among Robbers," and of the two act ballet "La Vigne." The double première took place last night and proved quite a success, but not an overwhelming or entirely unanimous one. As I had been among the few invited guests who had a chance to hear the last general rehearsal of both works on Saturday forenoon, I was prepared for this, and in fact the whole affair created just about the impression I thought it would.

The comic opera "Among Robbers" is by no means a novelty, it having been given in Hamburg some ten years ago, when it proved a semi-failure. The cause for this was then laid at the doors of the performers. No such reason could justly have been assigned in this instance, for the Berlin performance was a truly magnificent one in every respect, and Rubinstein himself expressed his greatest satisfaction thereat. The reason why the little opera will never have a rousing success must be sought elsewhere, therefore, and it is found easily enough. The book by Ernest Wichert deals with that romantic class of burlesque brigands who walk the stage in dark velvet breeches and red silk blouses, and who some years ago were all the rage in novels, on paintings and on the stage. They did not wear very well, and the fad evaporated long ago. Their temporary booty is the usual prince in disguise, with his faint hearted valet, the traveling prima donna, the customary dowager with her innocent daughter, the rich merchant who does not want to pay out his ransom, and even the time honored English governess, with her old maiden ways, yellow curls, shawl, books, eyeglasses and all. Their doings on the stage are not overwhelmingly funny, and besides there is very little of a plot, and still less of dramatic action going on. To this hotch potch Rubinstein set himself the very difficult task of setting humorous and dramatic music. That he succeeded even as well as he did shows him to be considerably more of a master in operatic composition than many would give him credit for; but on

the whole his music, like the plot, lacks "go," coherency and dramatic verve. Here and there some remarkably pretty bits occur, more especially the song of the prima donna requesting the chief robber to become her impresario, that she may thus pay him her ransom, and some incidental Spanish dance music, which has all the national flavor, especially in rhythm, yet withal is original and thoroughly Rubinsteinish in invention. But these cannot save the little opera, and it was with some difficulty that a triple recall before the curtain was worked up for the composer by his multitudinous friends in the house.

The performance, as I said before, was a very good one, especially on the part of the orchestra under the direction of Dr. Muck. Mrs. Herzog, as the traveling prima donna, was delightful and vocally superb. Mrs. Goetze and Stammer as the dowager "Donna Urica," and the merchant "Madoz," respectively, also sang well, and brought down the house with their graceful Spanish dances. But the greatest hit in the latter direction was scored by old Mrs. Schramm in the part of the English governess, "Miss Braden," who has nothing to sing but a lot of funny by-play, and who was excruciatingly *drôle* in her dancing of a sailor's hornpipe. Bulsz was a capital brigand, and Rothmühl sang well, although he was much too earnest and not a bit jocular as "Antonio." The cast besides called for a half a dozen others, among them Miss Leisinger, for whom the part of "Miss Laura" is much too high, all of whom did their very best. Besides the *mise-en-scène* of Tetzlaff was simply superb. But all this and including a good male chorus of brigands could not save the opera, which scored hardly more than a *succès d'estime*.

The "La Vigne" music is familiar to New York concert goers through excellent performances of it which they heard under Theodore Thomas at the old but ever unforgotten Steinway Hall. The ballet in two acts and five pictures is somewhat lengthy, and in spite of all beauties a trifle wearisome toward the end. Rubinstein's imaginative invention also did not quite hold out, at least not in the much promising and dashing manner in which it starts, and which is sustained only up to about the middle of the first act, and then lapses until toward the very close of the second, when it once more bursts forth quite gloriously. Wonderful also is the truthfulness of musical expression he hits nearly all through the ballet in musically illustrating the diverse pantomimic action on the stage which at times is quite intricate. Furthermore the national characteristics in the dances of diverse wine-growing countries, such as Italy, Spain, Hungary, Germany and France, are well preserved, and altogether the dance music in "La Vigne" is even superior to that of "Femors," which has become so popular in our concert rooms. The bacchanale of the second act, however, is quite tame when compared—and one cannot help thinking of it—with the opening of the Paris version of the "Tannhäuser."

I spare myself the trouble of narrating the so-called plot of the ballet, although it was arranged by no less than three authors, among whom the name of old Taglioni is the most prominent. The staging of the novelty was the most gorgeous I have ever seen, and the costumes were all new and of the most *recherché* taste as well as magnificent. Moreover a finer, younger, better looking or more complete *corps de ballet* no city in the world can boast of. We in New York have surely not been spoiled in that direction by either Colonel Mapleson, Abbey or even Mr. Stanton. Of the solo dancers our former *prima ballerina* from the Metropolitan Opera House, Miss Urbank, was still as handsome and sprightly as of yore. She represented "Gayety," and did her level best to justify her name. As the impersonation of the grape vine goddess and the heroine of the plot, Miss dell'Era was the greatest attraction among the entire personnel. She is graceful, well built and musically expressive, and moreover she dances like an angel. Everything in fact was beautiful, except of course the little representatives of the phylloxera, who attack the grape vine girls, and these were so realistic that a good many people in the house began scratching themselves.

Rubinstein was called before the curtain twice after each act, and ballet master Graeb appeared with him the last time. The performance was conducted by Mr. Steinmann, the able successor to the lately retired Mr. Hertel.

"Among Robbers" and "La Vigne" will be repeated to-night, and the ballet also on Friday night, together with "Bajazzi," while the remainder of the week at the Royal Opera House is taken up by the "Nibelungenring," of which more anon.

\*\*\*

I have still to account to you for my Wednesday and Friday nights, and will do so in as few words as possible. Well, on the former evening I went to the symphony concert of the Philharmonie, where Burmeister conducted for the second time his symphonic fantasia, and with the greatest success, he being recalled three times at the close by the public and the orchestra. The performance had the practical value that the composer sold his score to that musical music publishing firm, Messrs. Ries & Erler, who promise to have it ready for sale by the end of next September.

On the next day Burmeister left for Vienna in company of Moriz Rosenthal, and the twain will thence go together on a recreation trip to Upper Italy. I saw them off and

wished them God-speed. They have since, as I know by a letter received yesterday, arrived safely in the Austrian capital.

Friday night I wandered once more out to Kroll's to hear that magnificent artist, Gemma Bellincioni, really a great dramatic as well as *bel canto* soprano in "A Santa Lucia." The dramatic opera which, if not scientific, is live and highly interesting, characteristically colored music, draws as well as the dramatic singer, and you get Stagno and a few other quite competent singers thrown in into the bargain.

\*\*\*

Oscar Niemann, the only son Albert Niemann had by his first wife, Marie Niemann-Seebach, died at San Remo last week, carefully nursed to the last by his grief-stricken mother. He was highly talented both musically and as a painter, in which latter capacity he was a pupil of Herkomer. Vocally he scored quite a success as "Mime" when he traveled with Angelo Neumann's company in Russia.

\*\*\*

That Richter after all will remain quietly in Vienna you will know by cable long before these lines will reach you. But who is to be Nikisch's successor in Boston? Echo answers, "Who?"

\*\*\*

According to private information received by me from Bayreuth, Cosima Wagner has gone to Montreux, where she will spend the spring and part of the summer.

\*\*\*

Among the many New Yorkers I met in these days were Alexander Kaufmann, the talented amateur actor; Reinhold L. Hermann, the composer, who was my neighbor at the second Rubinstein concert, and Otto Hackh, whom I spoke at the Royal Opera House. The latter told me of Paderewski's splendid generosity, which enabled the sick and emaciated looking Mr. Hackh to leave New York and undergo special treatment here at the hands of Professor Mendel, the great authority on nervous diseases.

\*\*\*

At Mr. Pierson's interesting 5 o'clock tea I made the acquaintance last week of Mr. Reinhold Becker, the Dresden composer, one of whose operas met with great success at the Saxonian capital a few months ago. The composer has since completed the piano score, which he brought along with a view of finding a publisher for his work, as well as a possible chance of having it brought out at the Berlin Royal Opera House.

\*\*\*

The latter institution in spite of the advanced state of the season does not seem to be quite dead with novelties. Count Hochberg evidently is indefatigable. Next month we shall have Stiebitz' new opera, "The Gypsies."

\*\*\*

Conservatory Director Geusz, of Mayence, has come here to take charge of the Klindworth Conservatory, as the latter gentleman is not in the best of health. I understand that a plan has been formed to merge the Klindworth and Scharwenka conservatories into one. The combination seems a good one, and with Philipp Scharwenka, Dr. Goldschmidt and Geusz as directors, Mr. Klindworth as an adviser, and a good staff of competent teachers, the Scharwenka-Klindworth Conservatory should meet with widest public favor.

\*\*\*

In my Berlin Branch Budget of the 21st ult., which appeared in THE MUSICAL COURIER issue of the 12th inst., and has just arrived here, I see that the printer's devil twice in succession makes me speak of the ballet in "Freischütz," instead of the bullet. The mistake would not be such a bad one if there were a ballet in Weber's *chef d'œuvre*; as this, however, is not the case, while on the contrary bullets play an important part in it, I beg leave to correct the mistake even at so late a day and from such a great distance.

O. F.



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## Mr. Nunez Writes.

## A Statement on His System.

Editors *The Musical Courier*:

I THINK it my duty to place before you a few facts in regard to the institution opened this winter under the name of "Nuñez Academy of Music," in which I have appeared as musical director.

As the particulars connected with that business are entirely unknown by you, excepting that it has been a "failure," I will tell you everything about it, feeling perfectly sure that you will not be indifferent to anything that has relation to music and musicians. I feel confident that you will act in the right manner as far as your influence in the musical world is concerned.

I am aware that people never think wrong of others as long as they are successful in their enterprises; but it is not so when the contrary takes place. They are always ready to blame the one that has not accumulated gold by quantities. The different ways by which success is obtained has nothing to do with the matter. This way of judging facts seems to me not only frivolous but completely deprived of common sense. What is a failure to-day may be a great success to-morrow.

If only my personal interest and reputation were injured by the failure of that unfortunate enterprise, I would not say a word. But I have a higher duty to accomplish; I have to defend interests of a higher order.

I have to come to the rescue of the Musical Laws that I have proposed to the public and the musicians; I have to clear them up from the dark cloud in which they have been enveloped.

The way this business has been advertised and conducted has failed to attract the attention of the public to those Musical Laws. I don't blame the public. I would have felt in the same way; but it is good to bear in mind that indifference is not a powerful argument against anything. Indifference is a very unjust prejudice that kills the efforts of weak souls. I do not wish to be one of them.

Now let us go to facts. A little of history. I had the revelation of my Musical Laws since the last four years, but never thought of publishing them, and much less of making any money with them. It is only since I came back from Texas last fall that I thought some business could be made with my System of Notation, which you published in *THE MUSICAL COURIER* November 2, 1892. Some days after this system was out I wrote a letter to my former pupil, Mr. Rush Robinson, a young man extremely intelligent for music and the son of a wealthy and well-known doctor of Staten Island by the name of Samuel A. Robinson. Several days after he had my letter he came to see me, and I explained to him my new System of Musical Notation. After he examined carefully my principle I suggested to him the idea of coming in partnership with me and to establish a music school in this city to teach music according to my notation and introduce it to the public. He understood my system at once and felt sure that it was the simplest way to learn music. This young man went to his home to consult the matter over with his father, and after due consideration I had a telegram from him which read as follows: "All satisfactory; will see you this afternoon at Behr's Hall."

At 1 o'clock the same day I had an interview with father and son, and I made the following proposition: "Gentlemen, I am thoroughly acquainted with conservatory business, for the reason that I have been connected with one of them for some years. Bring a capital to the business, and I will open a music school with my new System of Notation and some other discoveries that I have in Harmony and Counterpoint, which will be the right way to prove that this Musical Notation is the most important and practical step made in music since many years. I have these advantages to insure a good success. *THE MUSICAL COURIER* (best musical publication in existence) is going to publish those two Systems of Harmony and Counterpoint. As long as the thing comes out in the proper way and indorsed by such a powerful publication, we don't need to care for the rest; the success is sure." I also suggested the idea of publishing a little book containing all the musical rules, and to be distributed gratis to the Christian ministers of the city, as it is a well-known fact that those theories are revealing a great deal of Christian light. The ministers would never have failed to be great supporters of those ideas. I further said to them that those revelations would not fail to attract the attention of the musical world, as such important step being published in the right way would have attracted and interested every music lover.

My propositions were accepted at once and we signed a contract in which I gave to them my musical discoveries, all my time, the unpublished compositions that I have, as also every possible production of my modest intelligence. As soon as I was properly bound, hands and foot, Dr. Robinson began to lead the business in his own way. His first commandment was to forbid the publication of my theories in *THE MUSICAL COURIER*, as was understood between you and me; he spent days and days trying to secure patents in all the important cities of the world and

criticising me very severely for my foolish idea of publishing my Musical Laws for nothing.

He began a series of extemporaneous advertisements, promising to the public accomplishments that the public has never believed and will never believe unless the Musical Systems are explained and analyzed. He brought \$2,000 to the business and deposited in the bank under the name of his son, Mr. Rush Robinson, and he began to spend them himself in his own way without hearing any advice but his own derived intelligence.

I have not been allowed to touch a penny of that money, but at the same time I have been forced to witness the ridicule brought to my Musical Rules and to my reputation as an artist, as my name has been held responsible for all what has been done and said.

In his endeavors to secure a patent all over the world for the exclusive tuition of my rules, I firmly refused to sign the application. This is the first time I contradicted him. Providence had disposed things otherwise. The music commissioner in Washington refused to grant the patent applied for the Musical Notation. To-day those systems belong to anybody who wants to use them.

The Musical Academy was opened on January 9 under the management of Dr. Samuel A. Robinson with my assistance as a captain of teachers, without any salary, without even the allowance to use the postal stamps of the office unless I paid for them; having my name used as he wanted, and being called director of a musical school without any of the powers attached to such a position. You can easily see that such a way of doing business in the musical world is contrary to justice, if you take into consideration that I was the only one acquainted with the musical business and the only recognized musician in the institution. Musicians are too intelligent to pay any attention to a musical affair conducted on same principles as sapolio or Admiral cigarettes.

Those Musical Laws ought to have been treated in a more dignified way, and it is my highest duty to prove in the most conspicuous manner I am able to that they have not been shown to the public in the right manner; they have not been handled by the proper hands. It has been like a foolish display of beautiful fireworks in a dark dungeon. Large bells ought to be placed in high towers. They have been published out of season, out of the proper place; they have not been analyzed, investigated, criticized, and I have a firm conviction that they will be recognized and accepted some day.

In regard to their practical value I have this to say. The advertisements written by Dr. Robinson have been ridiculous, extemporaneous; they have not been believed, but every word of them can be accomplished. He found himself in possession of a great thing, and he lost his head and spoiled the business that could be made.

I have seen your journal disclosing many mysteries and exposing to light many deceitful people. If you take this letter into consideration and do something in behalf of truth, you will be equally benefited in those two ways, viz., you will expose a false pretense or will cover yourself with glory.

GONZALO DE J. NUNEZ.

## Johannes Wolfram.

THE subject of this sketch is well known throughout the profession in the United States as a superior musician, as a classical scholar, as a leading member of the National Association of Musicians, and as a gentleman beyond reproach. His life is characterized by earnest and incessant endeavors in the direction of lofty ideals.

Some fifteen years ago Mr. Wolfram met the late Karl Merz, then editor of the "Musical World," and in time they became most intimate friends. Mr. Wolfram became interested through Karl Merz in aesthetics, musical aesthetics in particular, but he soon discovered that without a deep knowledge of philosophy a mastery of aesthetics was precluded. He engaged, therefore, Dr. Karl Belling, of the Basel University, reviewed under him the entire Grecian, Latin and German literatures, which he had formerly studied at a royal Prussian gymnasium, and finished a complete course in philosophy, dwelling especially upon the writings of Plato, Aristotle, St. Augustin, Spinoza, Descartes, Kant, Schopenhauer and von Hartmann.

Some eight years ago Mr. Wolfram met the composer, Wilson G. Smith. This acquaintance ripened, too, into a brotherly friendship, and created a more fervent interest in and a review of counterpoint.

The final outcome of these studies was the return of Mr. Wolfram to his native land and again entering as a student under the most illustrious scientists and artists of to-day.

The best wishes of the profession accompanied him, as also a letter from Governor McKinley, of Ohio, who recommended him in hearty language to all diplomatic and consular officials abroad, and *THE MUSICAL COURIER* appointed him special correspondent.

The interesting letters, criticisms and reviews written by Mr. Wolfram under the nom de plume of "von Eschenbach," while touring through Germany and Switzerland, while attending the Bayreuth Festival, while studying at Regensburg the Catholic reform movement of music (known as the

"Cæcilian"), and while a resident of the German capital, are well known to our readers.

At the conclusion of his travels Mr. Wolfram settled in Berlin, immatriculated with distinction as "vir ornatissimus" at the Royal University, and pursued under the rectorates of Förster and Virchow, Grecian philosophy with Zeller, modern philosophy with Paulsen, aesthetics with Max Dessoir, and musical aesthetics and history with Spitta. He succeeded so well that he has passed the preliminary stages to his promotion to the doctorate.

All these mentioned studies Mr. Wolfram pursued with no other aim than to gain a more complete grasp of music as a science and as an art, and he did not neglect the practical side of his art, as the following will illustrate:

Under Heinrich Barth, the illustrious pianist (Heinrich Barth is professor to the imperial court and the first professor of the piano at the royal "Hochschule der Musik"), he pursued artistic piano playing with signal success. In Heinrich Urban, the royal professor, an authority in higher branches of theory, counterpoint, composition and orchestration, he found another teacher and most profitable instruction. By the way, Urban was the former maestro of Paderewski, and has now in charge the musical prodigy Joseph Hofmann.

Under Charles Clemmens, the eminent English organist of the Klindworth Conservatory, Mr. Wolfram studied the organ.

Mr. Wolfram made indeed good use of his time, and was honored with the friendship of the professors. He is a welcome guest at the homes of the most distinguished professors and moves in the highest social and aristocratic circles of Berlin. But few if any have crossed the ocean and met with a reception like the one accorded to Mr. Wolfram.

A number of persons high in official position and powerful in influence are endeavoring to persuade Mr. Wolfram to remain in Berlin and make it his home, but we trust he will return to the United States, and that his services will be secured by a university or one of our prominent musical institutions.

## Dr. Dvorak's Class of Composition.

LAST week a concert was given at the National Conservatory by some of the students of Dr. Dvorak's composition class. Here was the program presented:

Sonata No. 1, C minor.....	Harvey W. Loomis
Piano and violin.	
Allegro moderato.....	Scherzo.
Romance.....	Allegro brioso.
Mr. Loomis and Michael Banner.	
Songs.....	Laura Sedgwick Collins
"Shadowntown".....	
"With pipe and flute".....	
Miss Annie Wilson.	
"The Boatman".....	Laura Sedgwick Collins
Chorus for female voices.	
Trio, D minor.....	Rubin Goldmark
Allegro moderato.....	Scherzo vivace.
Adagio molto.....	Finale, allegro con fuoco.
Messrs. Goldmark, Banner and Herbert.	

The works presented were all worthy of praise, particularly the trio of Mr. Goldmark, who is the nephew of Carl Goldmark, the eminent composer. This trio reveals talent of no mean order, and Dr. Dvorak said after hearing it: "There are now two Goldmarks." The summer school of the National Conservatory opens June 1.

**Neupert.**—A monument to Eduard Neupert, who died in this city in 1888, was unveiled in Christiania on April 15.

## MANHATTAN

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**A**LL things have an end; even a canine caudal, which, when converted into a sausage, has two ends, mirabile dictu! The musical season of 1892-3 is no exception to this rule. Its time had to come, and it died gracefully. Died? Nay, it still lives, and will live forever in Krehbiel's Review of the Season, and other accurate and truthful histories of like character.

Well, perhaps I am no musician, but I have, no less volens, associated with quite a number of Simon Pure, bona fide musicians all along; and they all with one accord pronounce the past season a poor one and an utter disappointment; perhaps not musically, for in making such an assertion they would be hurling a boomerang which would return against themselves. No indeed; not musically, but financially. Strange to say, when an artist pronounces a season a successful one, he always speaks from a monetary point of view, caring little or naught for the artistic progress which the season may represent. "It is for the critical public to say whether or not the year has brought artistic elevation. Who can blame the artist for his cold-blooded way of regarding the question? It is a matter of bread, butter, molasses and perhaps tobacco to him. From his viewpoint he is pardonably justified for his way of looking at the matter. Singers who have all along received \$50 at the lowest for concert work, have been compelled the past season to accept the half of that sum or starve; and oratorio organizations throughout the country have succeeded in beating down their soloists one third of the former rates. I see no way to prevent such slaughter until singers combine, like instrumentalists, for their mutual benefit and protection. Many claim that such a plan is impracticable, and that efforts toward this end would only come to naught; but these are the pessimists. Of course there are singers and singers; and where one is underpaid at \$50, another is overpaid at \$25. But after all it would not be difficult to select those of like calibre and merit and form them into a union which could be made of great advantage to all concerned. "In union (or onion) is strength" is a very ancient and moth-eaten proverb, and its antiquity proves its truthfulness.

The secret yet apparent cause of the artist's diminished pay and consequent dissatisfaction is chiefly found in the one word, competition. There are too many sopranos, too many lady violinists, too many baritones, too many male quartets, too many concert companies of all kinds. The market is overstocked, and prices are way down, as in coffee, wheat or any other commodity. The matter will right itself in due time. Some of the sopranos will become typewriters, some of the female violinists sales ladies, some of the baritones bookkeepers, while some of the small organizations will have to disband and go under. As a rule, the best will remain, and will be able to command higher rates.

It is very seldom that a genuine artist is overpaid; yet those who engage artists are apt to growl at their prices, forgetting the years of hard preparatory study and the outlay involved, not to mention the inborn talent. Yes, this has not been a financially successful season; but our singers and players have managed to crawl through and pull their families after them. I know of none who have been forced to go to the poorhouse. If there are any, their brother and sister musicians would put their hands down into their own scanty pockets and soon place the unfortunate ones once more upon their feet.

Artistically the season has been eminently creditable. We have had enough attractions from abroad to satisfy even the most un-American Americans. Paderewski, Wolff Hollman, Marteau, Plunket Greene and the German bands have pocketed our United States money, until the reserve fund in the Treasury had to be called upon to keep us from ruin.

But I didn't intend to go on at this "999" rate when I started writing. Though a strictly moral man, I seldom moralize in point. However, I have done this solely for your good, beloved readers; so I crave your indulgence, and promise never to do so again—until next time.

Homers N. Bartlett and family expect to pass the summer at Great Barrington, Mass. Mr. and Mrs. Gerrit Smith and their cute little child with the Dutch name of Wyntje will go to Geneva, N. Y., where Mr. Smith spent his college days. Mr. and Mrs. Richard Henry Warren will be found at Amityville, L. I.

Schubert's "Miriam's Song of Triumph" is very popular just now. It was sung at Hackettstown, N. J., May 5, by

C. B. Rutenber's chorus of that place, Miss Lillie Kompff, of New York, doing the solo part beautifully. Last evening it was rendered by the Choral Society of Bedford, N. Y., John B. Grant, conductor, at their last concert for this season. Mrs. Grace Haskell-Barnum was the soloist and Louis R. Dressler accompanied at the piano.

Miss Helena Pelletier, of this city, is singing in opera for one or two months in Charleston, S. C.

Miss Ruth Thompson, Gotham's new contralto, will return to her old home, Washington, D. C., to sing the "Chimes of Normandy" on May 27, but will be in her place in the choir of Dr. Storrs' church, Brooklyn, the following morning. Miss Thompson is booking many fine engagements for next season.

The Schumann Male Quartet expect to sing at the Laurel House, Lakewood, N. J., next Friday evening, giving an entire concert.

ADDISON F. ANDREWS.

### A Privileged Communication.

Editors Musical Courier:

**Y**OU speak of H. W. Parker's sacred cantata as "Hora Novissima." The journal of civilization, "Harper's Weekly," calls it, by the mouth of Reg. De Koven, "Ora Novissima." You cannot both be right, so which is wrong?

Excuse my asking further; can a piece like "Mercedes" that ends with general poisoning, be said to end with a "Holocaust?" Sincerely yours,

GASTALDONACCIO.

### A Letter to Victor Herbert.

Liège, April 30, 1893.

**I** HAVE received your kind letter in which you announce that you have sent off your concerto as well as the smaller pieces which you have been kind enough to add.

Permit me to thank you warmly not only in my own name but also in that of my son, who is enchanted.

He played with great success your magnificent suite in Germany, England and Holland, and he hopes to have still greater success with your concerto.

We leave to-morrow morning for London, where we shall remain fifteen days, and as soon as I return I shall have copies made of the concerto and send to you at once the original manuscript thereof.

My son will keep the little pieces you so kindly offer him. He is very glad to have the monopoly of them for a year.

He hopes to have the pleasure of letting you hear your concerto, for he proposes to visit America a year from now. As I always accompany him we shall both be very happy to make your acquaintance.

Meanwhile, with our warmest thanks, receive the assurances, &c.,

D. GÉRARDY.

The postman has just delivered the music all safe. A thousand thanks.

**Clara Poole.**—Mrs. Clara Poole, is now singing with the Hinrich's Opera Company with great success in Baltimore as "Azucena" in "Il Trovatore."

**Mr. Arthur Nikisch.**—In an interview with a reporter of the Boston "Herald" Mr. Arthur Nikisch made these interesting remarks:

"It is said that the Americans brought their musical tastes with them from the other side of the Atlantic, and that a large proportion of concert goers are in fact music loving foreigners. I dispute both these positions. It is true that native Americans brought a good many things over with them when they founded this Republic, but they could not bring a musical taste, which had not then been developed. All the great conservatories of Europe, except those of Vienna and Leipzig, are not more than from fifteen to twenty years old. Even the Vienna Conservatory, the oldest of the number, has this year celebrated its fiftieth anniversary. So that musical development in Europe is a very recent affair, and people who emigrated to this country more than fifty or sixty years ago could not have brought with them any of the musical culture and capacity which they have since displayed.

"We must therefore treat America, in musical matters, as a young community which has educated itself in a large measure independently of Europe. \* \* \* Boston people, and Americans generally, as I have noticed in my tour through the country, are remarkably wide in their musical tastes. I have seen the same audiences on one night applaud the modern music of Wagner and Liszt, and on the next enjoy just as heartily the compositions of Mozart, Haydn, Schubert, and Beethoven. I noted during my journeys in the United States that in the smaller centres of population modern music, like that of Wagner, always makes the greatest hit. There is a reason for this. When people, after being absorbed in business cares all the day, go rather late in the evening to a concert, the exciting and intense music of Wagner stirs them up, while the older classical music needs a more contemplative frame of mind to do it justice. At the same time these smaller towns and cities which like Wagner so well are also capable of the greatest enthusiasm for the performances of the classical school."



One of the greatest advantages of a New York musical education is the opportunity it gives of finding out how small a thing your provincial reputation has been.—Viola Pratt.

### A BIG CHOIR.

**T**O appreciate gigantic organ loft environment one must step into the grand Mormon Tabernacle, Salt Lake City, where 500 men and women are seated in an elevated crescent that occupies the entire west end of a building seating 12,000 people, the mammoth organ, with its highly ornamental case reaching to the ceiling, forming an elaborate background for the human and vocal massing.

This organ, sweet and powerful as music could demand, of three manuals and sixty stops, has been built wholly by the Mormons themselves, and is being constantly improved and added to, till scarcely an invented idea is lacking. Mr. Evan Stephens, a Welshman, who came to Utah as a boy and is now the leading musical spirit of the place, is conductor of the Tabernacle choir, and Mr. Joseph J. Daynes, a pupil of S. B. Mills, a good composer, whose life is devoted to music, has for thirty years been the organist.

Mr. Stephens is a "natural musician," with a special genius for chorus organization. He studied for a time in the New England Conservatory, into which he passed as a proficient musician. Yet a young man, he stands unexcelled in his profession in that territory. His compositions, being both brilliant and worthy, are popular with prima donnas. He is a Mormon in faith, as is Mr. Daynes. Indeed no outsider could be engaged in Temple service.

Mr. Frank W. Merrill, the assistant organist of the Tabernacle, is a young poet-musician, who has already made his mark and is rapidly working his way to the front of the musical ranks. Born in Utah, he studied with Mr. Stephens, and is an untiring worker. Busy teaching and with his choir duties he manages to compose some very nice things; one, to be included in a book about to be published for Tabernacle use, and another written for the Logan choir, are especially praiseworthy. His piano pieces are popular and he gives valuable recitals.

The chorus is composed wholly of members of the church, chiefly young people. That they feel the obligation of church tie is shown in the regularity of attendance. The conductor and organist are the only salaried members of the choir. The music sung is by the old masters and by home composers, prominent among whom are Mr. Evan Stephens, Mr. J. J. Daynes, Mr. George Careless, who is pianist as well, Mr. Frank Merrill, Mr. Radcliffe, an English organist pupil of Best, and Mr. H. S. Krouse.

The musical service consists of two 4-part hymnals, two anthems and the organ voluntaries; the order of worship is: voluntary, hymn, prayer, hymn, sermon, anthem, discourse, anthem and voluntary.

The building is egg shaped, and so sensitive are the acoustic nerves that a pin dropped in the silence is heard fall. There are anterooms in which to deposit wraps; and all equipment and service are first-class. The choir chairs have receptacles in which the books are held. The choir faces the congregation. There are three pulpits, one above the other, directly below the choir.

There are two rehearsals a week, lasting two hours, and there is a reliable average attendance of 400. The members are good readers, sixteen or twenty of each part leading the rest triumphantly.

Mr. Stephens works faithfully for tone production and color. He has complete control of the company, being powerful, magnetic and in earnest. Besides the choir he has a training class of twelve equal parts, young people whom he is training for the choir and a class of 1,500 children. He looks to the establishment of a mammoth conservatory in Salt Lake in the near future.

Concerts for charity only may be given in the Tabernacle. No purely money making enterprises are allowed therein. The building is beautifully decorated with potted plants, but beautifying creepers were taken from the ceiling, as they interfered with the acoustics.

Music and architecture being features of the Mormon faith, Salt Lake City is an essentially musical place and a profitable one for artists to visit. Music is well taught in the schools, colleges and universities.

Among the prominent musicians are Mr. Willard E. Weihe, a violin virtuoso, educated in Germany and seldom surpassed by visiting artists; Mr. H. S. Krouse, a pianist, manager of concerts, recitals, &c., of artists who visit them;





EMMA CALVÉ

Prima Donna, Paris Opera.

Mr. A. Pederson, orchestra conductor; Mr. John Held, cornet artist; Mr. Magnus Olson and Mr. E. Ford. Messrs. Radcliffe, Krouse and Woods are members of the World's Fair music committee.

The Tabernacle is one of three worship buildings, the Temple, Tabernacle and Assembly Hall, located on the east, west and south sides of Temple Square, ten acres of ground designated by Brigham Young himself for worship ground. The Temple is used only for ecclesiastical council; conference and special occasions, as weddings, &c. It was 40 years in building and cost \$5,000,000. The walls are 100 feet high; the towers 100 feet extra. From the ground to the top of the statue on East Central Tower is 223 feet. The walls at the basement are nine feet thick. So hard is the granite used in the building that it was found extremely difficult to procure steel cutters that could make an impression upon it. The Temple was dedicated in April last.

Mr. Wilford Woodruff is president of the Temple; Mr. Geo. G. Cannon, first councillor; Mr. J. F. Smith, second councillor. Then there are twelve apostles, bishops, deacons, elders, &c. There are over 60,000 inhabitants in Salt Lake City, Gentiles now predominating.

I doubt if anyone (musically) missed Clementine de Vere in the West Presbyterian Church on Sunday, May 1. So beautiful are the compositions here, so excellent their preparation, that it would take much to wreck the musical success of Dr. Schneck's organ loft. Although naturally feeling the trial of the occasion, Mrs. Hollister controlled her nerves sufficiently to do herself justice. Mr. Rieger was more assured. Of course all were good singers and well known; it was upon the merging quality of the voices that expectancy hung. The prominent music had been written by Organist Schneck expressly to introduce the new voices to the congregation. In them each had a brilliant showing. In a "Cantate Domino" in A, baritone and soprano were heard to advantage, and in a stirring hymn, "Wake, awake, for night is flying," in A, each voice in the quartet had showy representation. A "Gloria in Excelsis," a chant and hymn, were sung by the congregation. In the evening the hymn was sung by request. While prepared with reference to this choir these compositions of Mr. Schneck are such as would be effective anywhere. Both were sent off by mail this morning to Arthur P. Schmidt, of Boston, for publication.

One would imagine that the choir of the Central Presbyterian Church had sung together all their lives instead of May 1 being the first union. The morning music was brilliant, Stainer's "Love Divine" and "Cantate Domino," by L. P. Warren, being prominent features. The evening selections included Barnby's "There is an hour of peace," "Tours" "Far from my Heavenly Home," and a bass solo by Nessler, splendidly sung by Mr. Alec Irving, heretofore of the Orange Hillside Presbyterian Church. Mrs. Marion Hendrickson Smith, from the Madison Avenue Presbyterian; Mrs. Anna V. R. Keith, contralto, and Mr. Harry Thomas, tenor of Zion and St. Timothy, form the new quartet. Miss Harriette B. Judd is both musical director and organist. Perfectly capable of managing a musical circle, this tiny musician constantly surprises by the greatness of her organ selections, which she plays with all the effect and power of a master. Her postlude Sunday morning was a sonata of Guilman.

Mrs. Marion Hendrickson Smith is making a special study of piano with Mr. Adolf Glöse, organist of the Mount Morris Baptist Church, and continuing her study of vocal music for love of it, having given it up in a professional way except in church and occasional concert work. Mrs. Smith is a hard worker, indefatigable in pursuit of the best possible results in whatever music she undertakes. She has a nervous, spirited way of singing that is attractive, aside from pure tone and distinct enunciation. She has left hosts of friends in the Madison Avenue Church, which has dispensed with its quartet and has now a volunteer chorus.

The best of a choir's work may be heard clustered around the piano in the practice room. Free from self-consciousness, a good deal of the real music love—the musician's temperament—comes to the surface and is delightful to catch.

At the Cathedral the only change in the quartet is the coming of Miss Clary, of Louisville, in place of Miss Tremstadt. On Sunday however, she was in Louisville singing for Mr. Damosch, and visiting her people, while a Mrs. Murphy substituted acceptably for her, and Miss Tremstadt was singing farewell in her old home, Minneapolis, previous to her departure for Europe. Miss Hilke, soprano; Mr. Kaiser, tenor, and Mr. Steinbuch, each had showy parts in Corini's beautiful "Dixit" and "Magnificat," sung at vespers on Sunday, at the close of which Mr. Pecher played a Batiste offertory in G, worth paying good money to hear. How he does love it, and how he can play it, and how the French can throw effects upon an organ!

Father Kellner of the Chancel choir has left the Cathedral to take charge of the new Memorial Church, founded in New Rochelle by Mrs. Islin, to be opened the last

Sunday in May. His place is taken by a young Alsatian, a pupil of Tincl, who, unlike Father Kellner, is only a musician, not a priest. As one of the choir expressed it in question: "Is he a priest or is he a gentleman?"

Mr. O'Donnell, who has been a member of the Cathedral choir for fifteen years, and was in a sense a "right bower" of Organist Pecher, died very suddenly recently and is much missed in the ranks. Mr. Pecher speaks of his many fine qualities and agreeable voice with deep feeling.

At the Baptist Church, Seventy-ninth street and Boulevard, the choir of St. Ignatius, one of the best trained in one of the most high church Episcopal services of New York, sang with the assistance of Miss Viola Pratt, a new contralto who fills the trying position not only well, but deliciously, having a gorgeous voice which she uses with deep feeling. She is studying faithfully to do justice to her excellent opportunities. An extremely pretty girl with sweet manners, she is a great favorite wherever known. Mr. and Mrs. Fred Schilling and Mr. Harry Marks, tenor, are the other members of the choir. Mr. Childs Chaffin, who played for twelve years in Mr. Harry Rowe Shelley's place, is organist. On Sunday morning a Te Deum of Dudley Buck's, a bass solo of Shelley's and a solo and quartet offertory "showed off" the new voices to advantage. On Sunday evening, May 14, a musical festival will be given, including Arthur Sullivan's "The Light of the World," in which are many fine solos, the contralto having three of which the most beautiful is "god shall wipe away all tears."

It was decided at a society table on Sunday that baritone and contralto were the only voices suited to sacred music. Melba sang in church seven years before adopting operatic work. Marchesi it was who gave the singer her name, Melbourne, Australia, being the place of her birth.

At a pupils' matinée at Hardman Hall this week a number of Mrs. Theodor Bjorksten's advanced pupils appeared. Among the most pleasing were Miss Belle Stapleton and Miss Ellen B. Yaw, sopranos, and Miss Gudrun Torpadie, contralto; Mrs. Grant Thompson, Mrs. Hope L. Borden and Miss Gertrude Sanford. Miss Belle Stapleton was especially pleasing. She has a light, sympathetic soprano voice and used it skillfully. She is petite, but has a good stage presence.

Miss Yaw is well known. Miss Torpadie is a sister of Mrs. Bjorksten. She sang two charming Grieg songs in Swedish with abandon and good nature, winning sympathy at once. All pupils showed good training, well applied to individual talent. The concert was successful.

FANNIE EDGAR THOMAS.

**A New Piano.**—A new instrument, the quartet piano, is about to be introduced to public notice. Its special feature is that two keyboards are provided, so that the effects to be got on two separate pianos will be obtainable.

**Freie Musikalische Vereinigung.**—The seventh concert of this society took place at the Arkitektetur House, Berlin, April 25. The concert was opened by Benjamin Godard's quartet in A major for two violins, viol and violoncello, played by Mr. Heinrich Dessauer and Mr. Philip Roth. The latter gentleman came also as a composer with a song called "Asyl." Miss Luise Müller sang Wilh. Freudenberg's songs, "An die Geliebte," "Süsse Bettelei" and "Einsamkeit," and the evening was concluded by the production of a scene from Anton Rubinstein's opera "Dämon," under the conductorship of Mr. Adolf Göttmann, in which took part Miss Hinderman (soprano), Miss Luise Müller (alto) and Mr. Karl Burkhardt (baritone) as soloists and the female chorus of the F. M. V.

In addition to these names Mr. Oberholzer who was represented by five piano pieces (MSS.), Mr. Danehl, of Weimar, Miss von Cölleir, appeared on the program, and Mr. C. Gregorowitch, Miss M. Marklenitz and Mr. Karl Thorbriet performed. A special interest centered on the young Swedish lady, Miss Margit Schjelderup, who sang in a most brilliant manner in Swedish four songs of the two northern composers, Emil Sjögren's "Es treibt der Nebel," and Edvard Grieg's "Ich wanderte an einem schönen Sommerabend," "Hoffnung," and "Guten Morgen."

**Leonora Jackson.**—The Americans and English people who attended a recent Sunday evening home service at the residence of the pastor of the American Church, Berlin, the Rev. Dr. Stuckenberg, had a rare musical treat. In addition to the usual music, Miss Leonora Jackson, a charming young American violinist, rendered an aria of Bach with a finish and deep devotional feeling surprising for one of her years. Scarcely in her teens, this modest little miss is a player of great promise, and with sufficient study and training abroad she is likely to have a distinguished career.

Miss Leonora studied last year with great success in Paris, and has recently come here to Dr. Joachim. She is highly indorsed by eminent musicians in the United States, among them Mr. Theodore Thomas and Mr. J. K. Paine, of Boston. Mrs. Col. Henry Higginson, wife of the founder and supporter of the Boston Symphony Orchestra, is much interested in her.—English and American Register.



**I. V. Flagler.**—I. V. Flagler last week exhibited two of the largest organs in the country—a large three manual organ in the new Third Presbyterian Church in Rochester and one about the same size in the new Epworth Memorial Church in Cleveland. He played in Cleveland last Sunday and gave a lecture recital at Bellevue, Ohio, on Monday.

**German Press Club.**—A concert was given at the German Press Club at Chicago last Sunday week. Messrs. Heinrich Vogel, baritone; Miss Laemmle, Mr. McKenzie Gordon, Mr. L. Amato and Mr. Emil Liebling, who played a charming group of his own compositions, were the participants.

**A Detroit Boy Soprano.**—Master Francis Holderness, a boy soprano, who is said to be a dangerous rival to Cyril Tyler, made his first appearance at the Epworth Memorial Church, Detroit, last Saturday evening, and was highly successful. Master Holderness will probably make a tour of the country in about a year.

**Mozart Symphony Club Engages Artists.**—Messrs. Stoezel and Blodeck, proprietors of the Mozart Symphony Club of New York, have already engaged for next season Mrs. Cecilia Braemes, soprano, of Paris; Albert C. Mora, bass, and Theodor Hoch, cornet soloist.

**Two Materna Concerts.**—Much interest has been evinced in the two Materna concerts on May 24 and 25, when Mrs. Amalia Materna, the great dramatic soprano, will make her reappearance in New York after an absence of nine years, assisted by the Oratorio Society of 500 voices, the Symphony Orchestra, Walter Damosch, conductor, and a number of eminent soloists, including Miss Lillian Blauvelt, soprano; Mr. William Ludwig, baritone; Mr. Emil Fischer, basso, and Mr. Orlando Harley, tenor.

**Augusta Cottlow.**—Miss Augusta Cottlow, the talented little pianist, has been engaged to play with the Seidl orchestra at the Indianapolis Festival, May 23 and 24. She will play Weber's "Concertstück" and the Chopin E minor concerto. Miss Cottlow will also play with the Thomas orchestra, at the Columbian Exposition, in September.

**At the Evanston Club House.**—An interesting concert was given at the Evanston (Ill.) Club House last Thursday evening by Miss Geraldine Morgan, Mrs. A. H. Burr, Mrs. Jas. Boyle and Mr. G. E. Holmes.

**Baltimore Oratorio Society.**—It is pleasant to record that the recent concert of the Baltimore Oratorio Society not only enabled the society to cancel all its indebtedness but also left a surplus in the treasury. The credit of the affair belongs to Mrs. Otto Sutro, who had entire charge of the affair.

**An Evening of Ballad.**—Mr. Harry Pepper gives one of his interesting ballad recitals at Hardman Hall this evening.

**Miss Way's Success.**—Miss Cecilia E. Way, the solo soprano of the English Lutheran Church in West Twenty-first street, has attracted considerable attention in musical circles during the past season. Her rich, sympathetic voice has invariably interested her audiences at concerts and at private musicales, and deservedly so. For the past two years she has been a diligent student of Mrs. Ogden Crane, to whose able tuition she is largely indebted for the finished training

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and development of a naturally fine voice. Indeed she is one of Mrs. Crane's most promising pupils, of whom she is justly proud, and the organist of the church in which she sings, Mr. Sebastian Sommer, whose long and varied experience with church singers makes him a competent judge, is not backward in claiming for her all that is desirable in a church soprano.

**Emil Liebling and Others.**—Mr. Emil Liebling gave a recital on Monday evening at Kimball Hall, Chicago. He had the assistance of Miss Margaret Goetz and Messrs. Gordon, Lewis and Harrison M. Wild. This program was given:

Sonata for piano and violin, op. 19 (first two movements), Rubinstein  
Emil Liebling and William Lewis.

Vocal—

"Waldwanderung".....Grieg  
"Fruehlingslied".....Tschaiowsky  
Miss Margaret Goetz.

Piano solo—

Berceuse.....W. G. Smith  
"Romance Poétique".....Emil Liebling  
"Florence Waltz".....Harrison M. Wild.

Vocal, "Non e Ver".....Matti  
Mackenzie Gordon.

Andante and variations for two pianos, op. 46.....Schumann  
Emil Liebling and Harrison M. Wild.

Piano solo—

Prelude, theme and variations, op. 25.....B. O. Klein  
Air Hongrois.....Liszt  
Emil Liebling.

Vocal, "Cuban Hammock Song".....Paladilhe  
Piano accompaniments by Miss Esther Pick.  
Miss Margaret Goetz.

Sonata, op. 19 (last two movements).....Rubinstein  
Emil Liebling and William Lewis.

**Death of a Celebrated Amateur.**—A. T. Kieckhoefer, a well-known retired banker, of Baltimore, is dead, aged eighty-eight years. He was born in Hamburg, Germany, in 1804. He passed his youth in England, France and Brazil in commercial enterprises and came to New York in 1832, where he was associated with the firm of Brown Brothers & Co., bankers. Upon the dissolution of the banking firm of Corcoran & Riggs, in Washington, Mr. Kieckhoefer formed the banking firm of Riggs & Co., in that city, with Messrs. Riggs, of Washington, and Elliott, of New York. He remained a member of the firm for twenty-five years. Since retiring from business eighteen years ago he had lived in Baltimore.

Mr. Kieckhoefer was a talented musician and violinist and a friend of Onslow and Fesca, and at one time he owned a valuable collection of old instruments and rare editions of music. His Sunday afternoon musicales at Washington and Baltimore were of a high order and consisted chiefly of chamber music, of which he was a great devotee.

**She Has No Tone Production Herself.**—Amalie Joachim is now teaching the art of song at Munich. If she can impart her method of tone production and phrasing to others a better teacher could not be found.—"Evening Post."

**Carl in Ohio.**—Mr. Wm. C. Carl opened the organ in the new Presbyterian Church, Mansfield, Ohio, on Tuesday evening of last week. Mrs. May Beesley Adam, soprano; Mr. Charles Heydler, cellist; Mrs. Homer P. Sewell, organist, and Miss Katherine LeC. Lewis, pianist, assisted.

**Geo. A. Parker.**—Mr. Geo. A. Parker, of the Syracuse University, gave an organ recital in the hall of Crouse Memorial College last Wednesday afternoon with brilliant success. This was the program:

Sonata No. 2, in G minor.....Merkel  
Recitative and aria, "Fear Not Ye, O Israel".....Dudley Buck  
Miss Unni Lund.

Concerts No. 1, in C minor.....Thiele  
Overture.....Mendelssohn  
Nocturne.....Mendelssohn  
March.....Mendelssohn

Songs—  
"Alleluia d'Amour".....Faure  
"If I But Knew".....Wilson G. Smith  
Miss Lund.

Allegretto from the Serenade, op. 62.....Volkmann  
Pizzicati ("Sylvia").....Delibes  
Grand Choeur Dialogue.....Gigout

**Claassen Institute Concert.**—The annual concert of the students of the Claassen Musical Institute was given at the Criterion Theatre, Brooklyn, yesterday evening, when an entertaining program was charmingly presented by a number of the students.

**Ida Whittington's Concert.**—Miss Ida Whittington will give a concert at Hardman Hall to-morrow evening. Edw. O'Mahoney, the basso, and others will assist. Miss Whittington also gave a very successful concert at Knickerbocker Hall, Brooklyn, last Friday evening.

**John Cheshire.**—Mr. John Cheshire has been engaged by Mr. Veit as solo harpist to accompany Mr. Edward Lloyd on his tour commencing in Canada on the 29th inst.

**Named after the Serranos.**—Sherman Park is becoming very popular among the musical fraternity of this city, and section G seems to be the portion which they most affect. Mr. and Mrs. Serrano, who own considerable property there, have had their names perpetuated by the naming of two thoroughfares after them, called respectively "Benic Place" and "Serrano Avenue." They intend

building a summer residence there, and from the plans that have already been submitted, it will be a model of elegance both inside and out.

**Seized a Rare Violin.**—St. Louis, May 9.—Emil Karst, ex-French Consul, a violinist of more than local reputation, gave a musicale last night. On the printed program the announcement was made that Mr. Karst would perform on his famous Guarnerius violin, and that after the concert those of the audience who wished might examine the valued instrument.

Among those who took advantage of the invitation was a local constable, who was so much pleased with the curio that in spite of all remonstrances he carried it away with him. He had a writ of attachment to do so.

The seizure was made on an order issued by Judge Klein on petition by Mrs. Rebecca Rhett, who said that she was the lawful owner of the violin and that it was worth \$5,000.

At Chattanooga in 1850 the great violinist Ole Bull, then making his first tour of the United States, was hard pressed for money, and sold to Maj. Henry T. Massengale his pet violin for \$100. When the major moved to St. Louis many years ago he brought the violin along. How it passed out of his hands is told by Jerome Hill.

"A year or so before he died I loaned Major Massengale \$100. He sent a violin to my house as collateral security. After his death I went to George Massengale, his brother, and I told him that he or the major's children could have it. He told me to keep it, that the heirs had no money to redeem it. Mr. Karst afterward borrowed the violin from me to play at a concert, but he never returned it."

Mr. Hill gave Mrs. Rhett, a daughter of Major Massengale, an order for the instrument, and when it was learned that Mr. Karst would exhibit it last night at the musicale steps were taken to get it.—"Sun."

**FOR SALE OR RENT** from June, '93, for a term of years, a very successful conservatory of music established fifteen years ago in one of the most healthy and growing large cities of the West, and fully equipped with pianos, library, furniture, &c. Proprietor being called to Europe for important business. A splendid field for a musician (specialist) or chorus and orchestra director. Only responsible parties need to apply immediately. L. G. Gorton, 94 Pitcher street, Detroit, Mich.

**VOCALIST WANTS POSITION.**—A contralto, cultivated voice, well-known New York church and concert singer, desires a position in a concert company. Address T. T., care of THE MUSICAL COURIER, 19 Union square.

### Clara Poole-King Writes.

571 PARK AVENUE, New York, May 13, 1893.

Editors The Musical Courier;

**ALLOW** me to make public a correction of the statement as made in the New York "World," of Sunday, May 14, under the heading of "Changes in the Choirs," which implied that I had given up my position in the South Church, and Miss Della Niven had taken my place. I beg to say that I have merely arranged to have Miss Niven substitute for me during the month of June, which precedes my regular vacation of three months.

May I ask you to place these facts before your readers and oblige, Yours very truly, CLARA POOLE-KING.

**The "Rheingold" in Paris.**—The Opéra will produce some important passages of the "Rheingold," with the assistance of comments by Catulle Mendès. The first performance will take place in the hall of the Opéra, at 4 P. M., the day before the first performance of the "Walkyrie." The cast is:

Alberich.....	Renaud
Wotan.....	Fournets
Donner.....	Vaguet
Loge.....	Mrs. Richard
Froh.....	Mrs. Bosman
Erda.....	Mrs. Marcy
Flosshilde.....	
Wegmonde.....	
Woglinde.....	

**Gustave Nadaud.**—The death is announced of Gustave Nadaud, aged seventy-three. He wrote both words and music for the numerous songs that were sung and hummed from one end of France to another. Among the most popular were: "Le Quartier Latin," "Les Dieux," "Bonhomme," "Monsieur Bourgeois," "Le Docteur Grégoire," "Je grolotte," "Le Message," "Pandore," "L'Histoire du mendiant," "La Valse des adieux," "Le Voyage aérien," "Insomnie," "Les Deux Notaires," "Cheval et Cavalier," "Père capucin," "Le Vieux Télégraphe," "La Lettre de l'étudiant," "L'Aimable Voleur," "Les Pêcheuses du Loiret," "Le Sultan," "Le Nid abandonné," "M'aimez-vous," "Lorsque j'ai aimé," "Carcassonne," "Les Chaussettes," "Le Boulanger de Gonesse," "Le Petit Roi," "La Garonne," &c. He was the direct heir of Béranger. Henri Moreno in a notice writes: "There is more literature, more art, more emotion in Nadaud's songs than in most of the ponderous tomes and prosy discourses to which the Academy extends its welcome. He was a master in his style."



**Belle Cole's Tour.**—Mrs. Belle Cole, the well-known American contralto, now residing in London, will go on a tour through the provinces under the management of Mr. Farley Sinkins.

**Prof. Joseph Gichol Dead.**—The death is announced of Joseph Gichol, professor at the Royal Academy of Music at Munich, who died April 24, in his thirty-fifth year. The son of a prominent government official, Professor Gichol had the entry to the most select society, and by his amiable disposition, as well as by his sterling merit, he attained an enviable position in social and musical circles. As a pianist he excelled as a performer of Chopin and Mozart, and as an accompanist he was par excellence. Mr. Walter Petzel and Henry Holden Huss, of this city; Mr. Pierce, of Dayton, Ohio, and Mr. Howland, of Providence, have studied under him.

**The Pitcairn Islanders Learn Ta-ra-ra.**—San Francisco, May 12.—The British ship Dumfriesshire, which has just arrived here from New South Wales, stopped at Pitcairn Island and found all the islanders well. Captain McGibbon said: "Since I was last in Frisco I have been in India, China, England, Africa, South America and Australia. I have stopped at all kinds of little obscure places, but the only one where I never heard 'Ta-ra-ra Boom-de-ay' either whistled or sung was at Pitcairn. While we lay there the sailors taught it to the children, and before we sailed you could hear the men, women and children at it morning, noon and night."—Exchange.

**Wagner vs. Verdi.**—"Roughly," says Mr. E. W. Naylor, "Italian opera means singing, German means drama. Or, Italian means melody, German means declamation. Or, Italian means voice, German means orchestra. Even in Verdi's latest works the voice has the tune and rules the roost; in Wagner, even in his earliest works, the orchestra has it all its own way, and the voice, for the most part, declaims words to any notes that fit the chords as they come."

**Cruelty to Children.**—Frieda Simonson, a wonder-kind, who began the piano at two and a half years and was placed under Leipholz at four, is to perform in London.

**"Rule W. W. Astor."**—Cliefden, which Mr. Astor, the American millionaire, has just bought from the Duke of Westminster, was the scene of the first performance of Arne's song "Rule Britannia."

**English Composers.**—Mr. Edgar Haddock, the English violinist, is going to do something for the music of his native country, one of his forthcoming "Musical Afternoons" in Steinway Hall being devoted entirely to works by English modern composers. The performance will be of double interest to amateurs, as every piece is announced to be produced for the first time in London.

**Heidelberg.**—The proposed musical festival in this city has been abandoned, as no adequate concert room can be engaged.

**A Fusion.**—The Klindworth Conservatory and the Scharwenka Conservatory, both of Berlin, have been united, and will be conducted by Messrs. Genss, Ph. Scharwenka and Hugo Goldschmidt, while Klindworth will remain as artistic adviser and piano teacher. The Klindworth Singing Society also falls into the hands of Professor Genss.

**Stuttgart.**—The Court Theatre intends to produce during the month of June an operatic cyclis, "Fidelio," "Euryanthe," "Don Giovanni," the "Huguenots," and "Tannhäuser," "Die Walküre" and "Götterdämmerung."

**Weinzierl.**—A comic opera "Der Schwieger Papa," by Weinzierl, had a good success at its first performance on April 22.

**Paris Composers' Society.**—This society at a late orchestral concert produced the works "crowned" at the last competition. Among them were the "Allegro" of a B flat symphony by Léon Honnoré; a concerto for piano by Mrs. Renaud Maury; a sextet for piano, flute, hautbois, clarinet, horn and bassoon, by Anselme Vinée; a lyric scene, "Jane Grey," by Henri Busser; a dramatic melody by Mr. G. Canoby, a ballade "Barberine," by Mr. De Saint Quentin, and "A une rêveuse," a melody by Mr. Pénavaire.

**Alboni.**—The Sultan has sent to Mrs. Alboni a superb decoration set with diamonds.

**"Oberon."**—The Paris Opéra Comique will revive "Oberon" for the next season, and Messrs. J. Barbier and

P. Gille are arranging the German libretto for the French stage. The leading rôle is assigned to Miss Emma Calvé.

**Wymann.**—Miss Julie Wymann, a mezzo soprano, made her début lately at Lyons with success in the rôle of "Dalila," in Saint-Saëns' opera.

**Franchetti.**—The composer Baron Franchetti has promised to write a symphonic composition for the Verdi Society of Venice, and also has engaged to compose a hymn on an Italian and Hebrew text for the inauguration of the grand synagogue of Venice after its restoration.

**A Beethoven MS.**—Martin Krause, in looking through the treasures of an antiquary, has discovered the original autograph of Beethoven's "Moonlight" sonata. It is reported to differ in some details from the published version.

**Goltermann.**—The Frankfort Opera celebrated May 1 the fortieth anniversary of the services of Mr. Goltermann. In addition to being the conductor of the Frankfort Opera he is a composer of talent, who has during his long career brought before the Frankfort public many of the latest works of French composers.

**Verdi and the Pope.**—It is said that Pope Leo XIII., on hearing of the greeting extended to Verdi at Rome, exclaimed, "I should be glad to see this genius of Italian music." It is added that Maestro Mustafa, the last surviving musician, and director of the Sixtine Chapel, has been commissioned to express to Verdi the manifest desire of the Pope.

**Berlioz in Milan.**—The "Damnation de Faust" was given at the Dal Verme, in a concert, not in oratorio form. This first performance in Italy created profound emotion among artists, and enthusiastic admiration among the public.

**Who is Josef Toepfer.**—The Leipsic "Musikalisches Wochenblatt" says that Josef Töpfer has become director of the Zittau Musikschule, and will transform it into a conservatory like that of Dresden. The same journal informs us that a Josef Töpfer two years ago confessed to have styled himself Hans Von der Maltiz, and to have described himself as Hofpianist and teacher in the Stern Conservatory, and it wishes to know if the new director at Zittau is the same person.

**Hegner.**—The little Otto Hegner has been displaying his productive talents in a mass for chorus, soli and orchestra, lately performed at Basel.

**Villiers Stanford.**—The first opera of Villiers Stanford, "The Veiled Prophet," will be produced at Covent Garden Theatre, London, this season with the Italian text. The same composer is engaged in scoring the music for the libretto "Harold," written by Sir Ed. Mallet, English ambassador at Berlin.

**Moscow.**—The Russian opera season at Moscow opened April 13 with Verdi's "Aida," which was followed later by Gounod's "Faust."

### A Worthy Charity.

NEXT Tuesday evening a grand orchestral concert will be given in the Madison Square Garden Concert Hall for the benefit of the "Tribune" Fresh Air Fund. The affair will be under the able direction of Carl V. Lachmund, the well-known pianist and conductor. Xaver Scharwenka will assist Mr. Lachmund. The orchestra will be composed of members of the Philharmonic and Seidl orchestras. The artists who are to participate are Emil Fischer, the well-known bass; Miss Etta Roehl, the dramatic soprano; E. C. Towne, the popular tenor; Rafael Diaz Albertini, the Spanish violin virtuoso, and several young lady pianists (pupils of Carl V. Lachmund).

The program will embrace, among other novelties, a song with orchestra, composed by Carl V. Lachmund, to words by Mr. Richard Watson Gilder, and dedicated to the poet editor of the "Century Magazine."

This song, however, is not new. It has been sung by Marianne Brandt a number of times, and also was sung at Weimar, when Liszt, requested it be repeated. Some "Italian sketches" for orchestra, by Mr. Lachmund, will be played. Among the piano numbers will be Liszt's E flat concerto, played by Miss Eloise Shryock.

Many musicians are interested and patrons, while several prominent ladies, distinguished in art circles and charity work, comprise the list of patronesses.

Mrs. Cleveland has a warm interest in the cause. Her secretary writes under date of April 26: "She sympathizes very fully with the work you are carrying on."

Among the patrons and patronesses who have already subscribed are Messrs. Oswald Ottendorfer, A. W. Faber, Geo. H. Yeaman, Mesdames Henry Villard, L. Stewart, Richard Watson Gilder, W. M. Evarts, Henry C. Potter, Theo. Sutro, J. T. Zebley, W. C. Andrews, Roswell Smith, J. E. Alexandre, H. F. Dimick, Joseph H. Ryland, Jr., Joseph Alexandre, Reginald de Koven and others.

"The enjoyment of our own summer will be the more complete if we take with us the consciousness of having done our mite toward allaying much wretchedness and illness, in aiding a change for the unfortunates who are tied to their stifling tenement dwellings." Reserve seats only \$1.



**New York College Commencement.**—The commencement exercises of the New York College of Music were held in Chickering Hall last Saturday evening in the presence of a large number of interested friends. The following program was presented:

Piano solo—  
"Fileuse".....Raff  
"Nightingale".....Liszt  
Mrs. H. Elsas.  
Piano solo, Prelude from Suite.....Raff  
Miss Florence Terrel.  
Cavatina, "Queen of Sheba".....Gounod  
Miss Amelia Hirschfield.  
Sonata for two pianos (second movement).....Mozart  
Lillie Seckendorf and Harry Graboff.  
Piano solo, Concerto C minor (first movement).....Beethoven  
Miss Ritchie Caziare (with accompaniment of second piano.)  
Violin solo, Concerto No. 7 (first movement).....De Beriot  
Miss Emma Pilat.  
Concertstück, for piano.....Reinecke  
Miss Helena Augustin (with accompaniment of second piano.)  
"Gypsy Life".....Schumann  
Vocal Sight Reading Class.

The work of the students was uniformly good, Miss Pilat in particular giving a remarkably fine performance. She plays with spirit, freedom and precision, but is hampered somewhat by a rather small tone. Lillie Seckendorf and Harry Graboff, two precocious little children, gave a very interesting performance. At the conclusion of the musical program the president, Everett P. Wheeler, made a short address, and then presented piano diplomas to Miss Jessie D. Shay and Miss Henriette D. Seckendorf, and a violin diploma to Mr. Arthur Temme. Medals were presented to Misses Frances Dyer, Ada Smith, Florence Wells and Mr. Durheimer, of the piano department, and Miss Pilat, of the violin school.

### Music in Boston.

BOSTON, May 4, 1893.

THE Cecilia, under the direction of Mr. Lang, gave the fourth concert of the seventeenth season in Music Hall the 11th. The concert was in illustration of "Music in Shakespeare's time and Shakespeare in Music." The part songs used in illustration were these:

Lord, for thy tender mercies' sake.....Farrant  
Matona, lovely maiden.....Lassus  
Since first I saw your face.....Ford  
My bonny lass.....Morley  
Down in a flowery vale.....Morley  
Fire, fire my heart.....Morley  
Sigh no more, ladies.....Stevens  
If she be made of white and red.....Nevin  
Ye spotted snakes.....G. A. MacFarren  
How sweet the moonlight.....Leslie  
Under the greenwood tree.....Fenellosa

Perhaps Shakespeare heard the first six of these part songs and perhaps he did not. The Cecilia claims that he might have heard them, and therefore they were sung last week at the Shakespearean concert.

We know from his plays that he was thoroughly acquainted with bacchanalian and slang songs, and it is not unlikely that he often roused the night owl in a catch that would "draw three souls out of one weaver." He put into the mouth of Sir Toby Belch snatches of songs that would certainly bring a blush to the cheek of the modern young person. He gives a scurvy tune to Stephano. If he loved a song "old and plain, that dallies with the innocence of love," he also knew the music that Othello, according to the clown, so liked that he desired the musicians "for love's sake to make no more noise with it."

How delightful is much of the vocal music of Shakespeare's day, even now, when the hearer, accustomed to endless successions of dissonances, is tempted to cry out against the apparent simplicity of the ancients, until he examines the cunning contrapuntal structure made beautiful by the display of the knowledge of vocal art. The English of later years are more conventional in their treatment of part songs: there are honored modern names, as G. A. Macfarren and Robert Lucas Pearsall, that restless amateur, who, wandering from town to town, wrote madrigals and talked of them until death found him in his castle on the Lake of Constance. But the Englishmen of 1893, be-doctored and otherwise be-titled, plough along sedately in the old and familiar ruts of cold, correct harmony; or they dream of possible oratorios, "Aholah and Aholibah," or a sacred cantata treating of the woman arrayed in pur-

ple and scarlet color, whom John saw sitting upon a scarlet-colored beast. And yet it does not seem that there are enough characters in the Bible, gay or solemn, to go round among the horde of English Doctors of Music.

But England in Shakespeare's time was a singing nation. The laborers and the handicraftsmen ruled by Queen Bess sang as they worked, as sang "the spinsters and the knitters in the sun." What did Fletcher say? "Never trust a tailor that does not sing at his work, for his mind is of nothing but filching."

I know not how it is in New York, but here labor is unaccompanied by song. If a conservative Bostonian should surprise his tailor in a vocal burst he would suspect alcoholic stimulation; he might not accuse him boldly of intoxication, but he would mentally charge him with undue incalcescence and feverish aestuation.

The French still have street cries, and many were noted in music by Kastner. They are very old, these calls, very old. They go beyond the time of Henry of Navarre, and some, confounded or synonymous with plain-song, were heard in the mists of antiquity.

The Grand Monarch no doubt lent them gracious condescension.

They sounded in the ears of the Marquis de Sade as he sighed after the lost books of Elephantis and meditated on Heliogabalian enormity.

They rose mingled with horrid jests to the pallid guests of the guillotine, while the avenging women sat below and knitted and knitted.

Nor were they drowned in the booming of German cannon without the city walls.

I am told that the people of London town are invited with musical vehemence to purchase muffins, cat's meat, primroses and mackerel. In Boston we have only the wild shriek of the huckster of oranges or strawberries. Why should our workmen and errand boys ply their calling in morose silence? Each occupation should have at least a characteristic musical phrase.

Then might the messenger of leaden heels appease a wrathful humorist by the boyish freshness of an ironical presto.

Then might the seller of cucumbers accompany his acceptance and delivery with the initial strains of a dead march.

And even the plumber, that grim man, might then herald his approach by a soothing and a conciliatory tune.

But I have wandered far from the Cecilia.

The tempos taken by Mr. Lang were in certain instances open to dispute, but the performance of the chorus was admirable; there was such purity as well as fullness of tone; there was such a balance of parts; there was such an appreciation of nuances.

The part song by Ethelbert Nevin, composed for the Cecilia, is a delightful fancy. Its quaintness is not affectation; there is no palpable attempt to imitate the expression of a buried generation that long ago became a part of the kindly, absorbing earth. Yet the little part song suggests startled gardens with trees fashioned into strange beasts and birds; fountains that splash or whisper as though independent of the mechanic, man; lovers, whose blood is not so hot that death follows rejection and to whom jealousy is a pleasing and ephemeral emotion.

And what, pray, has Bach's Italian concerto to do with Shakespeare? Yet Miss Fanny Richter played it, and it seemed lugged in as by the heels. She played it as though she were accomplishing a task and without a keen sense of rhythm.

Here was a sweltering night and the concert was chiefly given up to part songs. The audience was dosed with Bach, just as on a warm morning of spring a prudent mother physics her brood for fear lest her children may possibly be ill during the summer. Bach as a blood purifier!

There should be a musical calendar carefully prepared by a committee appointed by the mayor of the city. Bach should not be played in a month without an R. A man that listens gladly to the Great Cantor in July changes his flannels the 1st of May and the 1st of November without heed of the weather, and eats oatmeal for breakfast throughout the year as a sanitary duty.

There is summer music and there is winter music.

There are nocturnes and preludes of Chopin which are a part of the "mad naked summer night! still nodding night!" But we barbarians sit and hear them in December, played by a male or female barbarian in a stifling concert hall; steam and electricity, the smell of warm overshoes and of dripping umbrellas, accentuate the musical enjoyment, and we talk knowingly of the temperament of the player and the perfume of the nocturne.

Field is a man of summer, "Lakmé" should be given in summer, and only on summer nights when the movable roof would allow the hearer to look up at a feverish sky. "Sylvia" should be danced in summer, and Massenet's "Eve"



belongs to August. Scarlatti's sonatas tinkle pleasantly through half-closed blinds and over a cool matting.

But Bach and Brahms go with roast beef and beer, a fire of cannel coal, and a consanguineous party. Chopin should be served with shad roe, cold asparagus tips, and a thin girl with hectic cheeks and eyes full of strange longings, insatiable curiosity.

Mr. Ericsson F. Bushnell, of your town, sang four numbers, among them Schubert's "Who is Sylvia" and Foote's "When Icicles." The singer should look to the production of his upper tones, for a man who evidently takes his art seriously should first of all be master of his instrument.

Mr. Lang played pieces by Byrd and Gibbons on a harpsichord, a substitute for the virginal of Shakespeare's time.

A harpsichord in Music Hall reminds one of the famous sally of Abraham Lincoln when homoeopathy was mentioned at a cabinet meeting.

And yet it was a relief after the storm and the passion of piano recitals to listen to the tinkling of the old instrument, even if the tones were thin and acid.

I know pianists—they are described commonly as "formidable," or "heroic"—who should be obliged by law to confine their noble rage to a harpsichord; and if in the fury of emotion they smashed the instrument into splinters, they should then be condemned to serve a year in solitary confinement, practising Raif's dumb thumb scales on a dumb piano.

The musical season is over. A pianist who, like Brer Rabbit, has been lying low during the winter, may emerge and play the "Waldstein" sonata and the Bach-Tausig toccata and fugue in D minor; some earnest singer may plod through a Schubertian cyclus; a wandering operetta company may obey Scripture and not touch pitch; but the wise man reckons not of their endeavors.

The season as a whole was a dull one.

A review of it, as a matter of record, must be deferred until next week.

PHILIP HALE.

### Vocal Music.

H. SHERWOOD VISING.

THE earliest form of the expression of the feelings and emotions that stir the soul is the "sung poem," or song, since "wherever there is speech there is song." As our natural impulse is to devote our best gifts to our Creator, song at the earliest period became the "ornament of the temple service," and at the "altar of Christianity" modern music had its birth, a tone language of "faith, belief and religious feeling." Songs are simple in form and are governed by the metre and form of the poem; in the most simple form of song each stanza or strophe of the poem has the same melody, and the song is strophic; when each stanza has a different setting and an elaborate accompaniment the song is "throughout composed," or art song. Songs are classed as sacred or secular, and are lyric or dramatic in expression.

In the earliest pagan times the chant is said to have existed as a characteristic style of devotional music. Some authorities claim that the chant originated with the Psalms and that it was employed in the Jewish religious service before it was used in early Christian worship. These chants embodied standard melodies and were simple and familiar, so that the whole congregation could unite in chanting the religious service. The characteristic expression of the music is "dignity and solemnity." The chant, to which psalms are recited or chanted, has no strict rhythm, as the length of note depends upon the number of words or syllables in the verse, the accent being that of prose. In the earliest times chants and hymns were sung in alternation, one chorus answering another from opposite sides of the church. As the chant was transmitted through oral tradition for a long period it lost much of its early purity, which St. Ambrose endeavored to restore in the fourth century. He used the ancient tonal system, called for him the Ambrosian Ecclesiastical Modes, which are said to have been borrowed from the Greek system. He established the traditional chant of Milan. In the sixth century St. Gregory extended the work of restoring the chant begun by St. Ambrose. He founded a school and established the Roman traditional chant, which received the name of Gregorian Chant and became the distinctive feature of ancient Catholic church music and the foundation of fugues and canons. St. Gregory also composed music for the liturgy called the Antiphonar. The book was "chained to the altar to serve as a foundation and direction for all time to come." By the direction and influence of Charlemagne the Gregorian chant was taught in schools and its influence extended to every Christian country. Chants were sung in unison until the ninth century, when, Hucbald, a Fleming, brought harmony into use. The melody or cantus firmus, the given part, was at first placed in the tenor part; in the sixteenth century Palestrina changed the cantus firmus from the tenor to the soprano.

In the sixteenth century Monteverde made free use of the dominant seventh chord, which fills so important a

place in the cadence or close, and led to the use of the modern modes which superseded the ancient modes, and modern Protestant church music is the result, of which the choral or hymn tune is the distinctive feature.

The choral or hymn tune is a sacred song of praise; the ancient Greeks sang hymns of praise in honor of gods and heroes; the Hebrews also "praised God with songs," and hymns are mentioned in the Bible. The early hymns were simple and strict in form and enthusiastic in spirit. In the time of the Reformation the choral was the distinctive feature of Protestant church music; Luther is said to have done as much for the Reformation "by his hymns as by his translation of the Bible," and the peasants of Wurtemberg prized their "Casket of Spiritual Songs" next to their bibles. The choral reached its highest development in the Passion music of Bach; it had a most important influence upon religious music and upon all modern music; as the expression of faith and trust it becomes the highest form of devotional music.

The anthem is more elaborate and broader in effect than the chant; it is written for a chorus, or solo and chorus, and contains two or more movements set to Scriptural words. The motet is of livelier movement than the other sacred songs; it contains one or more movements formed upon the chant or choral.

The mass is the musical service of the Catholic Church, growing out of the use of the Roman liturgy. It contains six movements: Kyrie Eleison, from the Greek, meaning "O Lord, have mercy upon us;" the Gloria in Excelsis, from the Latin, "Glory be to God on High;" Credo, "I believe;" the Sanctus, from the Latin, "Benedictus;" and the Agnus Dei, "Lamb of God," the closing movement. The most celebrated requiem, or funeral mass, was written by Mozart and performed at his death.

"Stabat Mater" is a sacred cantata on the text of the Latin hymn, "Stabat Mater Dolorosa," meaning, "Stood the mother sorrowing," referring to Mary weeping at the Cross. Smaller forms of sacred vocal composition are the "Miserere," the "Magnificat," the "Alleluia," used as a refrain in hymns and anthems, and the "Elegy," a touching song or dirge.

The most important forms of sacred music are the oratorio and mass. In the oratorio the chant is employed, and the choral receives its highest development. The oratorio is performed with orchestra, without dramatic action or scenery. The text is generally a Scripture narrative, and the music is devotional and serious. Passion music is an oratorio, which treats of the story of the Cross, and which is usually performed in Holy Week. The most celebrated Passion music was written by Bach.

The cantata is a vocal and instrumental composition, of smaller dimensions than the oratorio, and performed without dramatic action or scenery. Cantatas are classed as the church cantata, resembling the anthem; funeral cantata, resembling a short requiem; the great cantata, resembling the oratorio in dimensions; the chamber cantata, suitable for small hall, and the ode cantata, song-like and written for one voice and instrumental accompaniment.

The oratorio and opera include every form of vocal composition. The opera originated from an attempt to revive the Greek drama in Italy in the seventeenth century. The opera is a secular vocal and instrumental musical drama, performed with dramatic action and brilliant scenic effect, and is said to include all the arts, which unite to form one artistic whole. Operas are classed as grand—heroic or tragic, lyric or song-like; romantic—legends and myths; opera buffa—comic; and the operetta—a diminutive form of opera.

The most important and dramatic part of the opera is the scena, in which several solo voices take part as in animated discussion, with or without chorus. The recitative is said to be taken from Greek grammar, the word designates musical declamation or "song in speech;" the music is independent of rhythm and the duration of the notes is governed by the meaning of the words, which are accordingly rapid or slow as the expression demands. Another important feature of the opera is the aria; it contains three movements and is written in the sonata or binary form; it is dramatic and descriptive and the expression increases in intensity until a climax is reached. The text also is in two parts, the first expressing a "general sentiment" and the second "a particular phase of it." The aria is "expressive of the innermost feelings." The arioso occupies a middle place between the aria and recitative, differing from the latter in rhythm and tuneful melody. The arietta is a short "air or melody," the diminutive of aria and is written in one movement. The cavatina occupies a middle place between the aria and arioso. It has but one movement and is meditative rather than passionate. The melodrama occupies a middle place between the opera and the drama; the music accompanies the speech to heighten and intensify its dramatic effect.

Of the lighter forms of secular vocal music the madrigal is the most important; the word means a "sheepfold, or shepherd's cot," and designates a pastoral; a highly developed and artistic vocal composition, containing several movements written in full harmony and strict style, employing all the artistic means of musical composition. It is performed without accompaniment; it is a characteristic of

the English national school, dating from the beginning of the sixteenth century.

The glee grew out of the madrigal; it contains one movement and is less scientific and more melodious than the madrigal. The word is from the Anglo-Saxon "glig," meaning music. The round is written in three or more parts in the form of a canon, the parts following or going "round and round." The catch resembles the round. As the voice parts are not written in the score, "the singers were obliged to catch their place of entering;" sometimes in catching up each other's sentences they gave a double meaning to the words. The ballad is a lyric, dramatic, or epic narrative poem upon "myths or the events of the day, sung to a popular melody."

The volkslied or folksong designates the songs of the people—simple national melodies and ballads. The popularity of the volkslied had a powerful influence upon the emancipation from the rigid Gregorian modes. The chant, choral and volkslied are the foundation of all vocal composition, while the fugue, canon, and the characteristics of the sonata form the foundation of instrumental composition and also appear in the larger vocal compositions.

Musical composition was entirely vocal until the sixteenth century, and the musical imagination was assisted by "decidedly expressed sentiments;" it was not until a "vocabulary of fixed melodious forms," for the expression of sentiment and emotion, and the expression of the inner life was established, that instrumental music could "create forms on the basis of vocal forms." With the introduction of the opera, instrumental music ceased to be a "mere double of vocal parts," and when the popular element of the volkslied, united with austere ecclesiasticism, music was emancipated from its fetters and began to assume "a new form and influence;" then instrumental music, "the greatest triumph of the human intellect" and the most important branch of the musical art, gained the ascendancy.

### Massenet Writes Music Because He Cannot Spend His Life in Smoking.

PARIS, May 2.

AS "Thais" has now left the printer's hands and Massenet has leisure for other things besides his beloved offspring, as he terms his musical works, I called on him the other day in his den in the Rue Vivienne at the offices of the musical journal "Le Ménestrel." All musicians are queer; some of them, however, are queer and charming, others queer and detestable. Massenet happily belongs to the former category, but he is one of the queerest of the queer.

Of medium size, with dark hair and brilliant brown eyes, he looks like the usual run of Frenchmen, except for his nervous manner. One cannot imagine Massenet in repose. He talks incessantly, pouring forth a string of phrases with machine-like rapidity, and while speaking he goes from place to place, moving books, manuscripts, letters, anything in fact that he can lay his hands on. The room we were in was long and dark, lit up at the further end by a semi-circular window filled with stained glass, before which stood a writing desk covered with cards, letters and telegrams. The manuscript score of "Thais" stood on the piano, which was placed to the right, and when I asked Massenet when and how he composed, he said quickly:

"Always. I am working now, although you may not suppose it. There are melodies and combinations of melodies all going in my brain at this moment. You see this," he continued, taking up the score of "Thais" and letting the air run through the leaves, "that took me two years to compose, or more, but it only took me some weeks to write, and see how neat and clean it is! Yet it is the first copy."

"What an amount of work! how little the public realize this when they listen to its performance!"

"Yes, it is a terrible thing to write an opera. Never try to; and if you have any friends who want to, dissuade them."

"Still, you are proud of your work and happy." Massenet shrugged his shoulders. "Unfortunately," he said, smiling, "I am Massenet, but happy, no. I have been searching for happiness all my life, and have come to the conclusion that it does not exist. There is nothing in life."

"But there must be something that you love!"

"Nothing, nothing," he said, with a dramatic wave of his hand. Then his eye brightened and laying his finger to his nose after a most amusing fashion, he said, impressively, "Yes, there is one sole thing, my cigar."

"Ah! And this is happiness, is it not?"

"Yes; sublime."

In the translation, of course we spoke French, it is impossible to give the delicious humor in the composer's conversation, for Massenet is a master hand at repartee. But during the interview I found that his cigar was not the "sole thing," and if he would not acknowledge being happy amid beautiful scenery he confessed to contentment. I asked him if he preferred coast or inland scenery, and he replied:

"Not two years alike. I like to have the same faces around me, with the scenes changed."

"And why the same people?"

"Because then I do not have to amuse them; they know

me, I know them, and so no clashing of ideas and no surprises can arrive. To avoid all this I seldom or ever go into society, only now and again to oblige old friends. How much one suffers for friendship! When possible I refuse all invitations, one reason being that I eat very quickly and smoke all the time, and the other because I can never go anywhere without sooner or later finding myself forcibly led to the piano. Oh, how I hate that instrument, or, perhaps," he added quickly, "I should be just, and say those who maltreat it. In my own apartment I have no piano."

"Now that 'Thais' is finished, when will we have another opera?"

Massenet made a big face. "When I find singers," he whispered mysteriously, "and that is hard. Everything is hard for an opera composer. He is one of the most miserable creatures on earth. He has to find fresh, new melodies, new harmonies, new subjects, good voices, good actors and actresses, a publisher and a theatre. Then he has to go through a purgatory of rehearsals. Everyone combines to make him miserable, and in the end, after soothing the caprices of the whole theatre, he is what? The composer; no more, no less."

"But it must be a satisfaction to sit out one of your own works and know that so much beauty and loveliness is your creation, that you have enriched and made the world happier by just so much."

Massenet bowed. "Thank you," he said simply; "you are very kind to say so; but I never hear my own operas. I attend the rehearsals. I make things go as well as they ever can go, and then the opera belongs to the public. I am only the father whose daughter has married. My child is mine, but belongs to another."

"Still, have you no paternal longing to see that child again?"

"No, never. I do not enter a theatre to hear my own music except on compulsion."

"Then why do you write?"

"Ah! that is a different question. Because I cannot do otherwise, and because one cannot spend one's life in smoking. I commenced in boyhood, when I entered the Conservatoire, at eleven years, and my first serious work was composed at fourteen. Since then I have gone on."

Despite all his assertions to the contrary, when I left Massenet I had not the feeling of having spent a pleasant hour with a pessimist. He seemed to me a man who got enough out of life to satisfy half a dozen, and during our interview he certainly laughed uproariously over jokes that passed between us; so that, on the whole, his professed pessimism left a harmless impression.—"Tribune."

## Oberlin Conservatory of Music.

### History and Philosophy of Music.

PROF. EDWARD DICKINSON, who will assume the charge of the above department in the fall of 1893, will give a course of lectures covering the period from the beginning of the Christian era to the present time. Two lectures will be given each week throughout the college year, with additional hours devoted to analyses, illustrations and explanations.

This course will be open to students who have successfully completed four terms of harmony, and to members of college classes.

The method of the lectures will be that of comparative criticism based on history. They will follow two lines—the development of musical forms and schools, and the general history of European musical culture. In tracing the course of musical progress large account will be taken of the influences—personal, national, religious, social, political, &c.—that have acted upon the masters and their works. The aim will be to stimulate a fuller and more intelligent enjoyment of music in all its phases, by explaining the scientific and æsthetic laws upon which musical effect is based, and by showing the place that music has always held in the intellectual life of the world.

Only the most general preliminary knowledge of musical science on the part of those who hear the course will be assumed. The lectures in plan and style are adjusted both to the needs of those who intend to make music a specialty, and also to the benefit of those to whom some knowledge of musical principles is a necessary part of a liberal education.

The following is the general plan of the course:

Music in ancient times.

Music of the Christian Church in the first ten centuries; history of notation; the beginning of polyphonic music; the development of the musical ritual of the Romish Church.

Secular music in the Middle Ages; the folk song; the troubadours, minnesingers and wandering players; ecclesiastical dramas.

Music of the Romish Church in the fourteenth, fifteenth and sixteenth centuries; the early French and Netherlandish schools.

The golden age of church music in Italy; Palestrina and his times.

The Reformation and the music of the early Protestant Church in Germany.

Secular vocal music in the sixteenth century; the madrigal in Italy, France and England.

The rise of instrumental music in the sixteenth century; the Venetian masters.

The influence of the Renaissance upon music; the origin of the opera, and its growth in the seventeenth century.

The French opera in the seventeenth century; music in the age of Louis XIV.; Lulli.

Italian church music after Palestrina; the schools of Rome, Venice and Naples.

Church music in Germany in the sixteenth and seventeenth centuries; the Passion and the oratorio.

Instrumental music in the seventeenth and eighteenth centuries; the violin and its masters.

The Italian opera in the eighteenth century.

The French opera in the eighteenth century; Glück and his reforms.

Händel and the oratorio.

Sebastian Bach and the culmination of the music of the German Protestant Church.

Early German opera.

The dramatic works of Mozart.

The rise of the sonata, symphony and chamber music; Haydn, Mozart, Beethoven.

The German Lied; Schubert.

The "romantic" school of poetry and music; the operas of Spohr and Weber.

Schumann; his work as composer and critic.

Mendelssohn and his disciples.

The "new romantic" school; national features in orchestral music; program music.

Berlioz, Liszt, Raff and their followers.

The development of piano playing and composition, from Mozart to Chopin and Liszt.

The French and Italian opera in the nineteenth century.

Richard Wagner; his works and his musical and dramatic principles.

## Servants as Soloists.

ON the eve of her Continental tour Adelina Patti gave a great feast of roast beef, plum pudding and sweetmeats to 2,000 children belonging to the parish of Ystradgynlais, Swansea village. In dispensing these hospitalities the diva was assisted by Mr. Nicolini and a party of friends from the castle at Craig-y-nos. A few days previously Patti had given a five shilling piece to each of the 150 paupers in the same parish. These two exhibitions of good nature within a week cost the diva \$1,500, so it may be seen that if Patti earns her money easily she spends it liberally. Patti is now at the end of her long holiday in Wales. She has remained at Craig-y-nos since the termination of her engagement at the jubilee in Madison Square Garden last spring. She intended to give some London concerts last month under contract with Lago. But the sudden bankruptcy of that impresario interfered with the plan, and Patti, thus thrown out of an engagement, was content to remain longer than usual at her castle in Wales.

The castle is of the Norman style. It crowns a lofty plateau surrounded on all sides by woods. The furniture is of the Eastlake design and not altogether comfortable. The park that lies below the plateau is a magnificent stretch of forest land well stocked with game, through which a trout stream winds picturesquely. Here Mr. Nicolini, happiest of mortals, spends most of his time, achieving with a fishing rod those triumphs that he has never attained on the stage, a lyric Izaak Walton, an Orpheus of the rod and reel, who charms the trout with arias from Rossini, and baskets them to the accompaniment of solos from Verdi. While her husband is thus piscatorially employed the diva finds joy in the castle theatre. On the stage of this mimic opera house Patti gives entertainments of a cosmopolitan character to her guests and the villagers. Sometimes she puts on grand opera with a carefulness of performance and mise-en-scène that is equaled only by the Paris Opéra. Again she revives Offenbach and Hervé, and gains as much enjoyment as she gives by a lively performance of light opera or even vaudeville.

When she is at home the diva always insists on having the castle full of guests. Carriages are continually going to and from the railroad station carrying visitors. After a sumptuous dinner, prepared by a famous Parsian chef, the business of the evening is begun by a general exodus from the castle to the theatre. This play house, although small, is complete in every element. It possesses a regular orchestra of trained musicians, a leader of reputation, scenery for an entire repertoire of pieces, electric lighting, appliances for thunder, lightning, wind and rain storms.

"Mrs. Patti," one of the guests said not long ago, "this thing must cost a fortune to maintain for six months in the year." "Well," returned the diva amiably, "I earn my income in music, and I like to spend it in music. I have neither children nor debts, and it pleases me to spend my money in my own way. My little opera house costs me about £10,000 a year. But it gives a great deal of pleasure to me and my friends, and after all there is no use in having money unless you enjoy it." When the curtain goes up the guests are amazed to see the noble but obdurate father, at whose feet the famous diva entreats forgiveness

or mercy, is no other than the butler who has served them at dinner. By a similar metamorphosis the chambermaids are converted into haughty ladies, who spurn the lowly condition of their mistress. Nicolini's valet, who in his ordinary capacity is a model of deference and propriety, no sooner gets on the stage than he is transformed into a villain who cuts throats for pastime.

The principal coachman is a low comedian, the footmen wear the costumes and manners of courtiers very commendably, the scullion is a clown, one of the housemaids is a clever soubrette, while another, like Cinderella, leaves the kitchen to become the bride of a prince. Patti, it would seem, engages her servants not so much on account of their domestic abilities as for their talents in singing and in acting. Hence the guests are often astonished to hear the coachmen singing "Largo al factotum della città" as he drives them from the depot, or amazed to overhear a very tolerable rendering of "M'Appari" from the stable, while one of the hostlers is currying his animals, or petrified by hearing the chambermaids rendering the "Come Vinti" chorus, from "Lucia," while arranging the rooms.

If Patti were not as marvelous a mistress as she is a cantatrice this system of doing domestic service by musical notation would destroy all discipline at Craig-y-nos. But the diva pays enormous wages, treats her servants like companions and teaches them to be as faithful to duty as she is herself. Her entire household is employed in the frequent operatic performances, most of the servants in the chorus, but several in the principal rôles. Nicolini is the only person at Craig-y-nos who will not be compelled to go on the stage. But no matter how tired he may be after a day's fishing the diva's husband never shirks his duty as call boy, gas man, and stage manager. At present these agreeable entertainments at the castle are over for the season and Craig-y-nos is deserted. Patti has begun her Continental tour in Paris, from which city she will go to Nice, where she will spend the inclement spring months. In April she will sail for America, where the Chicago engagement alone will add \$200,000 to her bank account. Patti has officially announced this trip to be positively her farewell tour of America, where she made her début, as a child of eight, in 1851. But experience and hope enable us to refuse belief in so appalling an ultimatum.—"Sun."

## Paris Wagner Mad

WHAT THE MUSICAL COURIER predicted years ago has come about. Read this cablegram from last Monday's "Sun":

PARIS, May 14.—The dramatic columns of the Paris newspapers are filled with favorable comments on the production of Wagner's "Walküre" at the Grand Opera on Friday evening. No trace of Chauvinism has been visible in criticisms of the performance. Society is Wagner crazy. Vicomtesse Tredern will have a private performance of "Tannhäuser" given at her house next week.

The French, with their keen sensibilities, vivid imaginations and ready appreciation of novelty in art, were bound to succumb to Wagner's magic sooner or later. The causes that militated against the acceptance of his music in Paris were political and personal rather than artistic. Now that Paris has accepted Wagner she will, as is her wont in such cases, out Herod Herod, and it would not surprise us if the French capital should become a second Bayreuth. We have always been positive that when France once let down the bars to the music of the great German it would sweep resistlessly over the entire land. France is Wagnerized, and Chauvinism has received a death blow.

**Wielmar.**—On April 17 at a concert for the benefit of the Hofcapelle a new, unpublished and never performed work by Raff was given. It is an orchestra suite named "Thüringen," and consists of five movements: Overture "Salus Intransitus," "Elizabeth's Hymn," variations on "Ach, wie ist's möglich denn," "Dance of the Gnomes and Sylphs," and a finale, "Zum Schützenfest." The only fault of the piece is that it is too long.

**Smetana's Opera.**—The Czech Opera Company, under Director Jauner, to produce Smetana's "Die verkaufte Braut," at Berlin, will appear in June at the Ronacher Theatre.

**Grisi and Her Benefit.**—When the London manager Smith proposed a testimonial for Grisi the great "Norma" wrote to him as follows:

PARIS, the 23d of December:

MY DEAR SIR—Mario has communicated to me your letter, and he told me that he does not like what you said about the testimonial to me, and I must confess you that I don't like it too. I certainly thank you for your kind idea, but, believe me, it is much better not to have done such a thing. All the people will think that it is a humbug. The English public gave me for so many a year great testimonial of his affection for me, the English have been so good and kind to me, that for all my life I shall love the English and England as my own country, and the idea of leaving forever this beautiful country makes me quite miserable and unhappy; for that reason, my dear sir, don't make any subscription for me, this idea makes me quite miserable. Suppose, my dear sir, that I shall like, or that my own interests will oblige me to stay on the stage another year? If you do what you said in your letter to Mario I could not, of course, go back to my dear England again.

With kind regards from Mario and me, believe me always Yours truly,

GIULIA GRISI.

P. S.—My dear sir, I am sure that the opera of "Ballo in Maschera" of Verdi will have an immense success, it is a beautyfull opera, and the music suit to me very nicely.





## SECOND COLUMBIAN LETTER.

Fourth and Fifth Symphony Concerts—America at the Auditorium—The "Trocadero"—"Bulow Orchestra."

AT the Brahms' program on Tuesday afternoon were sixty people by actual count. The beautiful serenade was arctic in the frigidity of its rendering, and woe to the maiden receiving such a glacial compliment!

The lovely quasi menuetto with the marvelous passages for oboe and woodwind and French horns alone approached to an ideal playing of the work. That frolicsome finale with the terrible piccolo glee, fell short of the wild Arcadian joy therein expressed.

George Ellsworth Holmes (who ever reminds me of Ivan Morawski sang a very attractive quartet of lieder. In the song form the great musician is a very magician, and easily carries all with him. In symphonic forms, however, he does not seem to touch the heart string of the great people; differing therein widely from Beethoven, who touches the nerve centre of humanity.

The symphony in E minor No. 4, op. 98, begins with an allegro most fiercely wrought up, and well nigh does the great formalist forget his science and breathe the breath of life.

The conductor was so absent-minded as to allow a very perceptible break to occur, which had well nigh a disastrous result, the embarrassment becoming demoralizing to all.

The strange lapsus in the theme of the andante and the antique and unusual harmonic plot of this most melodious number was, however, the best piece of tone color work done in the series. The most magnificent flight of passion in the finale passionato was superb in ferocity, but totally lacking in gradation.

Mr. Thomas can take a lesson from the author of all his present troubles in building up a crescendo or in climaxing; in short, much of that finesse in shading so remarkable in Thomas' readings aforesaid can now be missed by one who carefully follows his trend.

His brass is rough and frequently unsteady; particularly one of the horns is a sad offender against ordinary routine. In short, the "fourth" concert can be very materially improved upon.

Next week and the week thereafter we shall have an opportunity of hearing the crack orchestras of our three great rival musical centres side by side, and it will be the first time that such a comparison has been possible.

Your critic is going to make a most conscientious point of arriving at a decided opinion—for himself—at any rate.

I went down to the "Trocadero" the other night to hear the so-called "Bulow" Orchestra. It was a triumph of Chicago pluck not to be put out by such a calamity as the destruction of the great Armory. Just imagine it if you can, within a couple of days after the disaster, that Battery D was filled with an audience of admiring Westerners.

But now to business. The orchestra is just such a one as can be heard in any German garrison town, *i. e.*, it is a good average, all-round string and brass band, and it plays to the people and for the people.

In standard military music they are immense, but in more ambitious selections they leave much to be desired. They play to please, and they accomplish that worthy object, which is by no means to be despised.

A novel feature is the costuming of the band in old French or German uniforms, which seems also greatly to tickle the crowd. Alas, that our admired conductor, Thomas, but had a tithe of the shrewd doctor's foresight and acumen in managing the great public.

The Russian singing and dancing troupes are truly refreshing in their unadulterated and uncouth harmonies and gestures.

The savage "Trepak" is danced with appalling abandon by two youths whose fortunes will surely be made after this visit.

I notice that Seidl is giving farewell concerts in New York preparatory to coming to the Spectatorium.

Here in Chicago the last we heard of the venture was that it had suspended operations. I sincerely hope, however, that it was but a rumor.

A most gorgeous spectacle is "America" at the Auditorium. Venanzi's music is very far fetched and frequently inappropriate, one song alone to Liberty rising to anything like originality.

The main features, the marches and groupings, are magnificent and works of art in color and movement.

I fancy it is the biggest thing of its kind ever attempted in America. The "popular, free" concerts at the fair every A. M. have been steadily growing in favor, in fact I believe they are killing the pay afternoons. I cannot for the life of me understand why it was thought necessary to charge one dollar admission to the symphony concerts, and then found wise to make the programs for the "pops" twice as attractive to the great populace. I would advocate the holding of mass meetings for the singing of national melodies, thereby familiarizing the masses with all the patriotic tunes.

The people have some rights in this music department. Give them a lesson in the music that they love.

I append popular programs for the week:

## MONDAY, MAY 8.

March, "Queen of Sheba".....Goldmark  
Overture, "Ruy Blas".....Mendelssohn  
Andante, fifth symphony.....Beethoven  
Suite No. 1, "Peer Gynt".....Grieg  
Waltz, "On the Beautiful Blue Danube".....Strauss  
Germany.....From "The Nations".....Mozzkowski  
Spain.....Vorspiel, Die "Meistersinger".....Wagner

## TUESDAY, MAY 9.

Choral and fugue.....Bach  
Overture, "Oberon".....Weber  
Wedding march and variations.....Goldmark  
Symphonic poem, "Danse Macabre".....Saint-Saëns  
"Ave Maria".....Schubert  
Scotch Rhapsody, "Burns".....Mackenzie  
Scenes Neapolitaine.....Massenet

## WEDNESDAY, MAY 10.

Huldigung's March.....Wagner  
Overture, "Phedre".....Massenet  
Theme and variations, op. 18.....Brahms  
String orchestra.  
Scherzo capriccioso.....Dvorák  
Rhapsody.....Lalo  
Suite, Casse-Noisette.....Tchaikowsky

## THURSDAY, MAY 11.

Overture, "Jubilee".....Weber  
Andante from symphony in C.....Schubert  
Hungarian dances, first set.....Brahms  
Second suite, "Peer Gynt".....Grieg  
Waltz "Publicisten".....Strauss  
Prelude, "Le Dernier Sommeil de la Virgo".....Massenet  
Introduction.....Wagner  
Nuptial chorus.....Third act "Lohengrin".....Wagner  
March.....

## FRIDAY, MAY 12.

March, "Heroique".....Massenet  
Overture, "Ruy Blas".....Mendelssohn  
Last Mazurka, op. 68, No. 4, valse in A minor, op. 34, No. 2.....Chopin  
Suite, op. 42.....McDowell  
"Voice of the Forest," "Siegfried".....Wagner  
Waltz, "Wine, Women and Song".....Strauss  
Polonaise No. 2.....Liszt

SATURDAY, MAY 13.

Schiller March.....Meyerbeer  
Overture, "Festival".....Lassen  
Ballet music, "Sylvia".....Delibes  
Storm movement, ocean symphony.....Rubinstein  
Waltz, "Village Swallows".....Strauss  
Benedictus.....Mackenzie  
"Damnation of Faust," selection.....Berlioz

One unfortunate feature of the morning concerts is that the people will insist upon coming and going in a continual stream. This is of course very disturbing to all concerned, and might be remedied by dividing the program into three parts and permitting withdrawals only between the parts. As it is at present the people seem to regard the whole "free" music scheme as a mere side show.

I would like to emphasize the fact of the out door band music being entirely inadequate, both as to quality, quantity and general dispersion over the grounds.

But that will be all right when Johnny Sousa comes marching home; and we do miss Patrick Gilmore after all, don't we?

Friday night—I have attended the fifth symphony this afternoon; 120 people present. "Egmont" music but coldly rendered, save the entr'acte. Even infallible Oboist Bour was a little off, although his tone was as fine as ever. The septet was excellent. Bendix can tell you about the violins' error.

The C minor was in every respect a model success. The "Free Pops" are to be translated to "Choral" Hall very soon, as more space will be imperative. Boston Symphony programs for next week are very attractive. Here follow programs:

## MONDAY, MAY 15—BOSTON SYMPHONY ORCHESTRA.

Conductor.....Mr. Frank Kneisel  
Soloist.....Mr. C. M. Loeffler

## PROGRAM.

Overture, "Benvenuto Cellini".....Berlioz  
Concerto, in A major, op. 26.....Saint-Saëns  
(For violin and orchestra.)  
Mr. Loeffler.  
Prelude, Adagio and Gavotte.....Bach  
Orchestration by Bachrich.  
Symphonic poem, "Le Rouet d'Omphale".....Saint-Saëns  
Symphony, E minor, No. 5, op. 64.....Tchaikowsky

## TUESDAY, MAY 16—BOSTON SYMPHONY ORCHESTRA.

Conductor.....Mr. Frank Kneisel  
Soloist.....Mr. Alwin Schroeder  
Overture, "Leonore," No. 3.....Beethoven  
Symphony No. 2, in C, op. 61.....Schumann  
Concerto for violoncello and orchestra.....Saint-Saëns  
(First and second movements.)  
Prelude and Closing Scene, "Tristan and Isolde".....Wagner  
Siegfried's "Rhine Journey," from "Götterdämmerung".....Wagner  
Overture, "Tannhäuser".....

An American program will follow the week after with symphony of Chadwick and works by Foote and McDowell.  
W. WAUGH LAUDER.

**Carl Jung.**—The death is reported of Mr. Carl Jung, the well-known leader of the Crystal Palace orchestra. Since the death of Costa, Mr. Jung was also first violinist at the Handel festivals. He was an able orchestral leader and was greatly respected by his colleagues and his chief.

**Gounod and Baralbos.**—During the rehearsals of the "Dramas Sacres of Silvestre and Moraud" the director of the Vaudeville called on Gounod, who had composed the music, and said: "Dear master, do not you think the Baralbos incident could be more effective if underlined by an orchestral phrase?"

Gounod made no reply, but buried his head in his hands, and then after ten minutes had elapsed cried out, "No! Decidedly, no! The fellow does not deserve music!"

## A Champion for the Piano.

(Continued.)

It seems I have been much misunderstood in my criticism on Mason's "Touch and Technic," brought about by his verdict on Beethoven's piano music. I never denied to his method certain merits, some few things that are good and true; on the contrary; but I did say, and repeat it here, that it contains nothing absolutely novel. What appears to be novel is of very questionable value to the cause of good piano instruction and playing, and should be rejected as faulty. Mason bases his method principally on suggestions of Liszt. But Liszt was not a normal pianist, and therefore not a great instructor or pedagogue. The erratic, eccentric Liszt! Mason is a poor imitation of Tausig, Liszt's most eminent pupil. Mason evidently wished to be an American Tausig. He never was, either as a virtuoso, or a composer, or a pedagogue.

Tausig, the superior Tausig, as a pedagogue has proved to be a failure. His "Daily Studies" are of no general practical value; they have been tried and abandoned; very few teachers here or abroad use them, and then only for special emergencies; as to a broad, national patriotism, there is not sufficient to propagate a weak work. I, as a teacher, can use for the most advanced grade, for a certain style of virtuosity, Tausig's Strauss waltzes, Tausig's Bach toccata and fugue, his reminiscences of Halka after Moniuszko, &c. Had Mason given us such I would be the first to adopt them gladly; but I cannot use Tausig's daily studies any more than Mason's "Touch and Technic." We need in technic that which has been most conscientiously tried, tested, generally been approved of, and suitable to the average student.

Aloys Schmidt and Louis Plaidy for technical studies have never been surpassed; especially the latter may be said to be an authority; his fingering for instance is unassailable. They were compilers, the "mouthpieces" so to say, of the best teachers and the most approved of conservatory-methods, and they gave their contemporaries and posterity something complete, comprehensive, "covering the whole ground"—what indeed is missing? And this without a word of explanation! Rightly so! These texts or explanations are an affront to the competent teacher. Some of L. Plaidy's studies I was taught in my youth by my old pedagogue Kufferath in three different ways; for instance the two-finger exercises; first, strictly legato, full value of notes and touch down and into the keys; next, staccato, short value and touch off the keys—both pure finger actions;—thirdly, in slurs by wrist-touch and action.

Dr. Mason, so far from being original in his elaborate text, writing to the "Touch and Technic," has in this respect simply copied Lebert and Stark's idea. They, too, these representatives of Stuttgart Conservatory, set themselves up as dictators to the teaching profession in opposition partly to the famous Leipsic methods; going so far as even to explain "embellishments," &c., in a different way, contrary to their own better convictions. But while the Germans may have been willing for a time to submit to the superiority of Leipsic as an authority, they never tolerate the assumed autocracy of the two pendants, Lebert and Stark. This in Germany, with monarchical conditions. But here we are in a free republic; we piano teachers are either born Americans or naturalized as such. Then what for Mason and Mathews' "text"? If we are to be "mothered" let it not be by these musical mamas, but our dear old foster mother, Germany.

Apart from the merits of Mason's "Touch and Technic," what a "testimonium paupertatis" to the American piano teaching profession were such a text at all needed! We are neither going to be dictated to nor enlightened; those who need either, and a journal like the "Etude" to boot, had better "quit" the profession—a good riddance. We are neither blockheads nor incompetent pretenders nor "ignoramus" (know nothings). Such a text as in Mason's "Touch and Technic" is almost an insult to a well instructed, well informed piano teacher; those who are contented humbly and patiently, like sheep or masticating kine, to chew over the cud of Mason and Mathews, or anybody else, are the poorest and weakest portion of our profession. Let me tell you that I have known here in America home bred American teachers, who with their innate practical sense and mother wit—for which other nations may well envy the Americans—without having had extraordinary advantages of musical education here or abroad, contrived mechanical exercises for their pupils, either written out or to be learned by heart, which brought about the happiest results.

For instruction and technical purposes pure and simple there has been made only one invaluable addition to modern piano literature. Kullak's octaves, first part; and for musical purposes with those of "etude" combined Kullak's octaves, the second part (and such as Pacher's op. 11 and Speidel's op. 18 and others; Litolf's and Czerny's octave studies are old, but useful still); then studies by Koehler (special studies, op. 112), A. Krause's arpeggios and trills (op. 9 and op. 2), Loeschhorn's, Gurlitt's and L. Schytte's numerous studies. After Kullak's octaves Mason's or anybody else's octaves are superfluous; as a conscientious teacher, anxious to give my pupils the best, I can look

neither right nor left for any other octave studies to teach than Kullak's.

The other studies above mentioned we cannot so fully and liberally indorse and accept as faultless in their entirety. Gurlitt's fingering for instance is so abominably bad that a teacher cannot lay the pencil out of his hand for need of constant correcting. Loeschhorn does not supersede Heller, because he differs from Heller, and the next grade to his studies would be Jensen's perhaps, like I would suggest as the next grades to Heller's, Volkman's Vinegrad, and ops. 22 and 23 and others, and Haberbiel's "Etudes Poésies." L. Schytte's advanced studies also add something new to this branch of piano literature; but both Gurlitt's and Schytte's easy studies are worthless. As a preparation for a certain phase of emotional, modern playing, unbound by the fetters of conventionality, L. Schytte's studies (ops. 15, 46, 48 and others) are invaluable. Alkan's op. 35 might serve to these as a higher grade; they certainly tax one's technic. Yes, the field for musical instruction is boundless, and valuable additions are constantly being made. But both Mason and Tausig made this mistake, that they tried the field of technic which has been thoroughly worked out and exhausted.

HENRY HUBERT HAAS.

## Correspondence.

## Newark News.

NEWARK, N. J., April 30, 1893.

VERDI'S great Manzoni Requiem Mass, dedicated to the memory of the Italian poet and patriot, Alessandro Manzoni, which was first performed in Milan on May 22, 1874, then in Paris, later in New York, and twice sung in Newark by the Harmonic, under the direction of Mr. Walter Damrosch, was nobly sung by the Orange Mendelssohn Union on Monday evening, April 24.

It is impossible for me to go into details concerning my impression of the music further than to say that the character of it savors more of the order of concert than church music.

The solos and choral parts were extremely beautiful and afforded a fine opportunity for the display and ability of each.

Concerning the performance in its entirety, too much cannot be said in praise, and the conscientious singing of the chorus and the various excellent effects produced by their intelligent rendering reflected great credit to themselves and to their excellent conductor, Mr. Arthur Mees.

The soloists were Miss Eva Gardner, soprano; Miss Emily Winant, contralto; Mr. William Dennison, tenor, and Mr. Behrens, bass, who were all acceptable in their work and who added materially to the success of the performance.

The mass was preceded by Schubert's unfinished symphony in B minor (No. 8) played by the orchestra. Thus ended the twelfth season of the Mendelssohn Union.

The Schubert Vocal Society announces its spring concert to take place May 10, in the Grand Opera House. Among other compositions to be performed are Mendelssohn's music to "A Midsummer Night's Dream," with readings by George Riddle; scenes from Schubert's "Rosamunde," and Weber's gypsy opera, "Preciosa," which will be given with an orchestra from the New York Philharmonic Society. The soloists not yet announced. The Schubert is also contemplating a festival concert late in May similar to the Santley concert of two years ago, when the society hope to have as soloist the great tenor, Mr. Edward Lloyd.

Another announcement is that of Mr. William C. Carl. He will give a concert in the Belleville Avenue Congregational Church on May 19, at which he will be assisted by Miss Kathryn Hilke, soprano; Mrs. Antonia Sawyer, contralto; Mr. David G. Henderson, tenor, and Mr. John C. Dempsey, baritone. Mr. Carl will upon this occasion play a number of the organ pieces composed for and dedicated to him by Parisian composers.

The last concert of the fourth season of the Orpheus Club will take place in the Universalist Church on Thursday evening, May 4. The soloists will be Miss Marcellena Gonzalez, soprano, and Miss Leonora von Stosch, violinist.

At last we really had a sacred concert at Miner's Theatre on April 30, it being the occasion of the first concert given by the Ladies Arion, assisted by men Arion, of Newark and New York, with the solo assistance of Mrs. Theo. J. Toedt, soprano; Mr. Perry Averill, baritone; Mr. Conrad Behrens, bass, and Messrs. Huethwohl, Alb. Mansfield and E. Richter. The orchestra of forty-five New York musicians was mainly composed of members of the New York Philharmonic, who, under the leadership of their famous conductor, Mr. Frank Van der Stücken, opened the concert with Wagner's overture from "Tannhäuser." Later they played one of the delicious little Delibes Waltzes called "Valse." The other numbers of the program were Peter Benoit's part song, "Die Schelde," a song poem (new), sung by all the Arions, the solo parts being taken by Messrs. Averill, Behrens, Huethwohl, Alb. Mansfield and Richter. Then Mrs. Toedt sang with charming expression "In Verdure Clad," by Haydn. Mrs. Toedt was agreeably received, and in addition to her own solo sang the same parts in Max Bruch's "Schoen Ellen," and also in Mendelssohn-Bartholdy's "Lorely."

Mr. Van der Stücken's own composition, which is entirely new, is called "Evers Jahr." It received beautiful treatment in execution from the men chorus, and was one of the most telling numbers of the evening. The other part songs were Hugo Jungst's "Spinn! Spinn!" and "Spielmannslied," by Max Spicker. Mr. Conrad Behrens sang with splendid effect Gaspar's aria from the "Freischütz." The singing of the chorus was altogether satisfactory and the volume of tone was at times remarkable. The Ladies' Arion is comparatively a new organization, which only began rehearsals this season. That the result of these

rehearsals has proved the ability of the ladies and the excellent training of their conductor was well demonstrated by their work, and for a mixed chorus it is without doubt in many respects superior to any in the city. There are, of course, some matters of a truly artistic nature that as yet the chorus are deficient in, such as fine attention given to the pianissimos and crescendos, and a general toning down, but what is found wanting here is in a degree made up for in good tonal production and the honest desire of the chorus to be conscientious and painstaking.

The audience was very large and carefully discriminating. Mr. Dannreuther's violin solo and Mr. Behrens's solo receiving the most pronounced expressions of gratification.

Mr. Van der Stücken seemed happy, and batoned his orchestra and choruses with a master hand.

MABEL LINDLEY-THOMPSON.

## Leavenworth Letter.

LEAVENWORTH, Kan., May 16, 1893.

THE World's Fair Chorus, organized in March to take part in the Hutchinson jubilee of April 26, 27 and 28, gave two concerts, one at the Soldiers' Home, Sunday evening, the 23d ult., and one in Chickering Hall the evening of the 25th. The "Réveille," a bright little paper published at the home, speaks of the concert as "one of the rarest musical entertainments ever given there." "The full chorus of seventy voices, trained to such perfection that improvement seemed impossible, filled Franklin Hall with glorious harmony." "Mrs. Jones furnished the old veterans a rare musical entertainment," &c. Tuesday evening, the 25th, Chickering Hall was packed to the utmost, seats were in the aisles; fully 700 people greeted the chorus, which sang magnificently and were encored on each number.

The program was as follows:

Soprano solo and quartet, "The Little Bird".....Soedenberg  
Miss Frost and Lehmann Club.  
"I Fear No Foe".....Pinsuti  
Mr. Joseph Farrell.  
Chorus, "Gloria" (Twelfth Mass).....Mozart  
Rondo.....Chopin  
Miss Blunt.  
"Annie Laurie" (harmonized).....Dudley Buck  
Ladies' Quartet.  
"Snow Flakes".....Miss Finn.  
Violin—  
Gavot.....Allen  
"Loin du Bal".....Gillet  
Mr. Joseph Farrell.  
"Exhilaration".....Blumenthal  
"Slumber Islands".....A. F. Loud  
Effie Johnson and H. Scott.  
Chorus, "The heavens are telling".....Haydn

This concert was a decided success musically and financially, and many were the expressions of praise and commendation from all sides on the work accomplished in so short a time by the musical director and Miss Blunt, the accompanist. Money to take the chorus to Hutchinson to compete for a place in the grand chorus at Chicago was what we wanted, and at the business meeting at the close of the concert we had enough money—\$400. Two sleepers were chartered, one for the entire three days as a home for the ladies of the chorus. A ride of twelve hours brought them to the scene of the jubilee, tired but full of enthusiasm.

The contest of the choruses was arranged for Thursday, A. M. Slips of paper drawn by the directors gave the chorus the number in which they would contest. Newton drew No. 1, our chorus No. 2, but as they had not all yet arrived (owing to some officious person who met them at the train and told them they were not to sing until 2 o'clock P. M.), I succeeded in getting them ready to sing last. Leavenworth, Topeka and Emporia were ahead for the first prize, so the papers said; but when the final decision was made Friday evening Topeka had won the first prize of \$500. This chorus sang well and was under the very efficient conductor, Prof. H. S. Wilder, formerly of Worcester, Mass. He proved himself a good pupil of those grand festivals, and was thoroughly at home in his work. Mrs. Gleed proved herself a very able helper in her accompanying. Emporia took second prize, though why we fail to see, unless it was for numbers. There were seven choruses, ranging from fifty to ninety in each chorus.

W. H. Tomlins, of Chicago, expressed himself as simply astounded with the good results accomplished by the State in so short a time for this musical jubilee. Many of the choruses were organized for this occasion, and having received so much enthusiasm from the drill under this electric leader, have formed permanent societies.

So the good work goes on, and Kansas may yet be known as a great musical commonwealth as well as a great corn and wheat State.

After three days we arrived home weary and worn. A more eager crowd of singers never assembled than met at Chickering Hall the following Monday evening, when the "special mention" given our chorus was heartily received and plans for summer work were laid out. The music selected by Professor Tomlins, of Chicago, was looked over and a revised chorus for the World's Fair was organized, with the following officers chosen: Your correspondent, president and director; Arthur Megill, secretary; P. W. Daugh, treasurer; A. Swartz, librarian; Miss Blunt, accompanist; advisory committee, Mr. Guion, Mrs. W. H. Diamond and Mrs. Morse; Julius Mienke, business manager and vice-president. Rehearsals every Thursday evening.

Hutchinson is situated in the centre of the State, it is quite delightful, is noted for its salt works, its auditorium holding 3,000 people, and Prof. B. S. Hoagland, the originator of this grand and successful jubilee. Would there were more in the world like him! The State World's Fair committee, with the efficient chairman, Mrs. G. Boyd, of Newton, assisted him in many ways. As far as I could judge the distribution of prizes seemed to be general throughout the State. This is no doubt a good plan to keep up the musical interest, so these jubilees may be held each year.



While most of the decisions were received with applause, some of them met with signs of disapproval. This is only to be expected where there are so many aspirants. The high character of the judges, however, should disarm criticism. Choruses were judged by Mr. Tomlins, vocalists by Carl Busch, instrumentalists by H. E. Schultze, both of Kansas City.

The first violin prize of \$25 was awarded Miss Kate Blunt, our able accompanist. There were seventeen different prizes offered, aggregating about \$1,500. This was raised by the Hutchinson people. I refrain from giving a full list of prize winners for want of room. I cannot close without mentioning the grand drill under Mr. Tomlins, when all choruses united in singing the music to be prepared for the State Day, in September, at the Fair. You will probably hear more of this work in the interim.

E. R. JONES.

### Letter from Indianapolis.

THE pupils of the School of Music gave their fourteenth fortnightly recital at the School of Music Hall on Friday evening, the 12th inst.

The program for the May Music Festival has been published in the "News." There can be no doubt that the coming festival will be the best one we have ever heard. All the credit must be given to Mr. F. X. Arens, who has labored very hard to achieve such splendid results as are anticipated by every one.

Mr. W. H. Donley will give an organ recital at the Central Christian Church on Tuesday evening, the 16th, assisted by Mr. and Mrs. Ora Pearson, vocalists, and Mr. M. H. Spades, violinist.

The De Pauw Sextet will give a concert in Lorraine Hall on Wednesday, the 17th inst.

On Tuesday evening, the 9th, Mr. C. F. Hansen gave an organ recital at Greencastle before a large and appreciative audience.

When the Detroit Philharmonic Club gave their concert here one of the most interesting, perhaps I may say most interesting, numbers on the program was the quartet by Mr. F. X. Arens, which was played in so splendid a manner as to create quite a stir in musical circles, especially among non-residents, who were ignorant of the fact that Mr. Arens was a composer of the first rank apart from his many qualifications as conductor and teacher of vocal music. In view of this, and by request, the Schliwen Quartet will play the quartet on next Friday evening at the Mannerchor Halle; in addition to the quartet by Arens, they will play quartet, op. 35, Volkmann; violin concerto, Beethoven, with cadenza by Joachim.

The Sons of Veterans, No. 149, will give a concert Thursday, May 18, at Y. M. C. A. Hall. A quartet composed of Misses Messing and Sweeny and Messrs. Nelf and Woche will sing. Miss Schellschmidt will play a harp solo and Mr. Schellschmidt will play a cello solo. Adieu.

VIOLA.

### Rochester Correspondence.

ROCHESTER, May 12, 1883.

THE musical season in Rochester is drawing to its first close with a series of fine concerts. I say its first close, since after practically closing the convention of the New York State Music Teachers' Association will reopen it for a week in June.

Melourgia gave its last concert for the season April 18, singing as one of its numbers, "Sing! Sing! music was given," composed for and dedicated to Melourgia by John Hyatt Brewer, who is a warm admirer of the club. The words are by Moore. The club amply sustained its reputation at this concert, although the program lost some of its attractions by the unexpected absence of the club's usual accompanist.

The Detroit Philharmonic Club appeared for the first time in this city and won instant favor. It is second to none that has played here.

At its concert in Buffalo the following night Musurgia achieved a strictly artistic success, being greeted very effusively by an audience of about 600 persons.

Ovide Musin and his concert company played to a crowded house the 27th ult. His own playing was as rapturously applauded as it always is. His wife, Mrs. Tanner-Musin, did not appear to so good advantage as she has heretofore. Pier Delasco, the basso, took the audience by storm, and created a lasting impression with his well trained voice and artistic method. Inez Parmeter is beautifully commonplace, with as much enthusiasm as a lay figure in her singing. She should remember that most of the large cities are quite well acquainted with "Oh, Promise Me." Upon Eduard Scharf comes most of the work of the program, and no one could do it better. In accompaniments he is perfect and in solo work very acceptable.

The Boston Symphony Orchestra was greeted by a large audience May 3. The absence of the director, Arthur Nikisch, was much regretted by all; not that the concert work deteriorated under Concertmeister Kneisel's charge, but many wished to greet Nikisch the last time, and these were disappointed. The general verdict concerning the orchestra is summed up in the "Herald's" criticism:

"Each one of the four orchestral numbers was rendered in a manner in some respects beyond criticism, and the accompanimental work of the instrumentalists was equally good. The playing of the Boston Symphony Orchestra is characterized by absolute precision of movement, unwavering tempo, faultless modulation and careful attention to detail. The element of abandon is entirely eliminated from its work. There was not a trace of it manifested in any part of the program. There was not a moment when one could have honestly exclaimed: 'That was glorious!' There was not a moment when one could not honestly have exclaimed: 'That was fine!' At all times was that perfect equipoise between 'not quite enough' and 'too much' most exquisitely, most wonderfully maintained. The proportion of various instruments seemed perfect. The volume of sound was in exact accord and under marvelous control. The orchestra played as one man, and that man a master."

The program committee have broken an ironclad rule in invit-

ing Melourgia to sing at the first concert at the association convention. The club sang at Syracuse last year. They have accepted the invitation.

The Mandolin Orchestra gave its sixth annual concert to an immense audience at the Lyceum Theatre on the evening of the 12th. The orchestra in its peculiar line of work is one of the best in the country, and its deserved popularity and cheap prices always bring out the people at its concerts.

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Prof. I. V. Flagler dedicated the new organ at the Third Presbyterian Church the 12th inst.

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It is just announced that among others Xavier Scharwenka and Emil Liebling will give recitals during the session of the New York State Music Teachers' Association in this city. Mrs. Gerrit Smith, soprano; Chas. Herbert Clark, tenor, and Francis Fisher Powers will also appear.

### Buffalo Music.

BUFFALO, N. Y., May 15, 1883.

MUCH has been going on here lately. Thomas, Boston Symphony Orchestra, Seidl and Damrosch are to come in a fortnight.

Thomas played a program of a more popular character than I ever heard from him, Massenet's "Phedra" overture, Brahms' Hungarian Dances and other transparent music. Bloomfield-Zeiser was the soloist, and she played the Schumann concerto with immense abandon and fire. Ten years ago Leschetisky said to me at Leipzig, "Watch that American girl; she will make a name." He did not know that she would have a double name with a hyphen. Well, she has "got there."

Steindel, he of the dog's name—I believe it is "Bruno"—and Schaecker, the harper with his harp, were the other soloists.

In spite of the absence of our champion conductor-poser, Nikisch, quite a good sized house greeted the Boston Symphonists, and the weather on that particular evening was horrid. Buffalo weather is like the girl with the curl—

When she was good, she was very, very good;  
And when she was bad she was horrid!

These words no Shakespeare wrote, but they applied too pat to be ignored. I know a mother who says "her boy has the sweetest disposition in the world when he is well, but he never is well." However, this does not apply to our weather.

To return to the concert, Mrs. Kaschiska-Nussbaum, who has taken unto herself a better (and considerably smaller) half since she was here last, contributed the vocal pyrotechnics of the evening, and clean looking, blonde Loeffler "played" a thing composed by a saint, "I heard a woman say, by which she referred to the Saint-Saëns' concertstück, I suppose. He got a rousing encore. Kneisel handled the baton.

Seidl's orchestra drew a Sunday night crowd, which filled the Star Theatre; perhaps the long list of charming singers also drew many. There was the plump, petite and blonde Mrs. Elizabeth Northrop, a former Buffalonian; the handsome Fabres, who I trust did not feel as blue as she looked (or was that gown green?); lovely Juch, attired in sombre black, who looked like a nun and sang like a goddess, and numerous other singers, all stunningly gowned, gorgeous to look upon and all possessed with the "yeller fever," so it seemed to many who had never heard the "Valkyries" sing "Ho-ye-to-ho!" The evening was devoted to Wagner, and great excerpts were rendered in a mighty and impressive manner.

"I tell you, wot; Tony Seidl's hard to beat!" was the assertion overheard, ventured by a man whose appreciation of the music was greater than his veneration for said "Tony."

The Rochester "Melourgias," some twenty-two strong, gave a concert in Music Hall which was quite an event. They sing with style, have some high tenors who don't care whether they sing tenor eleven, and under Woodell do some serious work. Their best number was the martial hymn by Gomez.

Mrs. Clara Barnes-Holmes, our best and loveliest looking alto singer, was the vocalist, the Detroit Philharmonic Club also assisting. Voigtlander, erstwhile confrère as a student in Leipzig, and Yunk, who with your correspondent once appeared conjointly in a concert in Chickering Hall, both are members of this quartette. I was glad to note that they were not too proud to speak to

Yours,

F. W. RIESBERG.

### New Haven Music.

NEW HAVEN, Conn., May 13, 1883.

THE week just passed has been an unusually busy one in musical circles. Beginning on the 3d inst. there was the production of "The Pirates of Penzance." Then came the advent of the new choirs, then the "Evening of Song," by the pupils of Mrs. Theodore Björkstén; the reception given to introduce Mr. M. F. Keller, and last night Pauline Hall in "Erminie."

Well, to go back, the Dessauer Opera Company—which, by the way, is composed of local talent—resurrected Gilbert and Sullivan's opera, "The Pirates of Penzance," and gave four performances with Max Dessauer as conductor. The principal rôles were taken as follows:

Pirate King.....Mr. J. C. Criddle

Frederick.....Mr. Geo. C. Stock

Ruth.....Mrs. Sarah Blinn

Major General.....Mr. Fred. Leavenworth

Mabel.....Miss Lizzie Gaffney

The principals took their parts in a manner which would make many professionals blush. Mr. Criddle was an excellent "Pirate King," and Mr. Stock and Miss Gaffney made a pair of ideal lovers. It seems a pity that work so commendable should be marred by the clumsiness of the orchestra. It seemed at the first performances to be impossible for the conductor to keep it with the singers, and some of the instruments were noticeably flat.

Sunday being a good day crowds turned out to hear the new choirs. As a rule the performances were quite satisfactory, although many lacked that precision and finish which is so impor-

tant. The principal changes were at Trinity P. E. where Mr. M. F. Keller, of Reading, Penn., presided at the organ vice Mr. Warren Hedden; Dwight Place, where the choir was almost entirely new and consisted of Miss Hodgkinson, soprano; Miss Sophie Northrop, alto; Mr. Edw. Woodstock, tenor; Mr. Green, Yale, '94, bass; United Church, where Mr. J. L. Ensign had full charge, with Mr. George Montgomery as precentor; Trinity M. E., where a new choir, consisting of Miss Gertrude Sanford, soprano; Miss Nellie Hofer, alto; Mr. Frank Langdale, tenor; Mr. E. C. Bennett, bass; Mr. Willis H. Alling, organist, held full sway.

One of the most enjoyable events of the season was the evening of song given by Mrs. Björkstén's pupils. The program was as follows:

"Guarda che Bianca Luna".....Campana  
"Ecco l'aurora".....D. Perez (1711-1778)  
Miss M. L. Buell, Miss G. Torpadie.

"Florian Song".....Godard

Miss Bessie Eaton.

"Le Prisoner".....Rubinstein

Miss Nannie Trowbridge.

"Russian Nightingale".....Alabieff

Miss Ellen B. Yaw.

Song from "Semele".....Händel

Mrs. Hope Lewis Borden.

Cavatina.....Meyerbeer

Miss Marie Luise Buell.

"La Regata Veneziana".....Rossini

Miss G. Sanford, Mrs. H. L. Borden.

Songs.....Grieg

Miss G. Torpadie.

"D'atre nubi è il sol ravalto".....Asioli

"The Birdling".....Chopin

Miss Gertrud Sanford.

"Heriodade" (air de Salomé).....Massenet

Mrs. Grant H. Thompson.

"L'éco".....Murio-Celli

Miss Ellen B. Yaw.

A reception was given by Prof. F. A. Fowler and Prof. T. D. Shepard for the purpose of introducing Mr. M. F. Keller (the newly elected organist of Trinity P. E. Parish) to the New Haven organists, at the former's studio on Thursday evening, May 11.

During the evening nearly all the organists came in and all voted it a capital time.

Next week I will try and give a sketch of music as it is to-day in the City of Elms.

W. H. ALLING.

### MUSIC SENT FOR CRITICISM.

S. Brainard's Sons Company, Chicago.

J. DE ZIELINSKI . . . . . Three pieces for the piano.

These pieces, respectively entitled "Marcia," "Arabic Serenade" and "Reverie," being easy of execution will most frequently fall into the hands of unskilled performers. This is unfortunate, for they contain crudities which require the skill of a well practised musician to hide. The march can hardly be termed martial, for the trio is more remarkable for its legato character than any strongly marked rhythm or onward swing; and some of the progressions in the chief theme are very awkwardly planned.

Discords abound in the serenade, which may be so smoothed over as to give a curious quaintness, and an effect that is original, when treated with kindness and consideration by an artist; but they will frighten students. The "Reverie" is more useful for general purposes.

FRANK M. BALL, . . . . . Valse alamos.

This is a pleasant melody of the accepted type for the waltz, and although not so original or ambitious in character as the above works, is more carefully thought out and correctly expressed. It may even become popular.

Edward Schuberth & Co., New York.

M. B. RICHARDS, . . . . . Waldeinsamkeit.

This is a song for a contralto or baritone voice with German and English words, which moves freely within the limits of an octave, from E flat to E flat. That is to say, the voice is not continuously kept on the upper five notes or the lower five notes of its compass, but is so varied that the larynx is equally exercised and unstrained. The English text is not completely satisfactory in certain details; for instance, the word "omnipotent" is awkwardly set in a rhythmic sense; but these peculiarities may be easily remedied by the singer.

J. & J. Hopkinson, London.

EARNST BIRCH, . . . . . Five songs.

This is a collection of vocal pieces that are not connected in any way, except that they are published together and dedicated to the Princess of Wales. The book is illustrated by W. Graham Robertson, and has an attractive appearance. The words are favorite quotations from the writings of Sir Philip Sydney, George Barlow, Keats and Alexander Hume (1599).

"The Pathway of Life" will possibly be found the most admirable in a musical sense.

Wm. Rohlfing & Sons, Milwaukee.

WILSON G. SMITH, . . . . . Valse Capriccioso.

This is the third valse de concert by the prolific composer, W. G. Smith. It is carefully constructed, brilliant and effective and not awkward to play. The middle part is specially interesting, and one would bespeak attention for

the slow, languishing theme that begins in the region of a contralto voice, as being particularly welcome. It forms a most agreeable contrast to the principal melody marked "Con Brio."

The valse caprice, by the same writer, op. 51. is a new setting of Strauss' "Man Lebt nur Einmal," as modified by Tausig, which will be useful to teachers.

The Sylvan dance (danse rustique), op. 47, No. 3, is a pretty little piece of the kind which finds favor with amateurs, being smooth and free from crudities. It is appreciable at a first hearing.

Novello, Ewer & Co., London and New York.

HORATIO W. PARKER. . . *Church services (op. 18).*

The choral portions of the morning and evening services and the office for the holy communion are here found set to music in the key of E major by the highly successful composer, Horatio W. Parker. The Te Deum Laudamus, Benedictus (complete), Jubilate Deo, Credo, Gloria In Excelsis, Magnificat and Nunc Dimittis are not treated in the florid style that prevails in the Protestant Church of America, but after the manner which is technically known in the English cathedrals as that of "full services," and therefore distinguished from solo services, *i. e.*, settings containing "verses" for one or more soloists. The music is marked by a certain serious and dignified gravity, which distinguishes the cathedral style from that of ritualistic churches, where there are no vaulted roofs, large, open spaces, or extremely resonant walls. Cathedrals having these architectural points do not favor the use of sudden modulations or frequent transitions to distant keys, or even brilliant effects which depend on speed for their realization, for the overlappings and echoes cause too much confusion.

There is sufficient novelty and variety, however, in this music to betray the hand of a modern writer without the introduction of secular passages, such as, for instance, phrases in the style of a part song, or other uneclesiastical prettinesses, which too frequently appear in the works of some popular composers, and lead to the jumble of styles with which we are all familiar.

The chief movements are published separately, but the communion office is only sold in its entirety.

I. HERBERT STAMMERS, . . . *Communion Office.*

A shorter setting of the Kyrie Eleison, Credo, Sanctus, Agnus Dei, Gloria in Excelsis, &c., is here given which will probably be found useful in churches far removed from the great centres of civilization, where there is great difficulty in securing good singers or voices of sufficient compass to render acceptably the finest church compositions. Any ordinary choir may undertake this music by I. Herbert Stammers without forcing the fact unpleasantly upon the congregation in the most sensitive part of their devotional exercises that the singers are attempting too much.

J. W. ELLIOTT, . . . *Communion Office.*

The same remarks apply to this work also, although it is somewhat more elaborate as regards modulations and harmonies and less restrained in the matter of style. At the words "ascended into heaven and sitteth on the right hand of the Father," the dignified, earnest style is set aside for a gracefully flowing passage that is positively pretty.

One would not willingly become a self-appointed censor in such matters, or wish to see a composer resign his freedom and never deviate from the accepted forms; yet it seems a duty to point out that although this passage is short, and vociferated in unison by the whole choral body, and takes the basses three times to high F, and is accompanied with the full power of the organ, that its true character can be hidden. Its inherent weakness will be always felt.

All such extremely amiable, ingratiating, gracefully flowing themes at once attract attention and detract from the solemn grandeur of the music.

This is the only instance of the kind to be found herein; but as our young American composers have no establishments like the English cathedrals, where the accepted churchly style may be acquired, special attention is drawn to this lapse into secularity, as an instructive illustration of "what to avoid."

OTTO DIENEL, . . . *Christmas Sonata for Organ.*

The fourth grand concert sonata, op. 32, by Dienel, has "Christmas Sonata" for its sub-title. Its connection with the Church is seen to be the introduction of the well-known melodies "O Sanctissima," "Stille Nacht, Heilige Nacht" and "Von Himmel Hoch." It is engraved in the best style and printed on stout paper, occupies thirty-three folio plates, has the formally separated movements marked Adagio, Allegro Non Tanto, Allegretto (Pastorale) and Allegro; therefore it promises a rich treat. It raises expectations that something really good in classic form has been produced for this noble instrument. But all is disappointing. The piece as a whole is drearily dry, and a trial of one's patience. The principal theme of the *allegro* recalls the principal theme of Schumann's piano sonata in F sharp minor. Schumann, however, developed his motive most truly, and having displayed it fully, compelled admiration.

But this theme cannot be said to be developed at all, un-

less repetition and transposition may nowadays pass for development. It may be said that it is better to try to develop a theme and fail than to string together a series of disconnected passages (however beautiful they may be) to form a movement. It would be better still not to publish a work which is a gratuitous exhibition of want of contrapuntal ability, especially in organ music. This first subject is bearable enough on its first appearance, although long and straggling, and we hope to see it displayed with ever increasing beauty, but its recurrence brings so little that is new and attractive that its persistent reappearance becomes not merely disappointing, but aggravating and irritating.

We begin to wonder how it is possible for the writer to make a stretto or a coda, or any effective peroration, when suddenly appears the hymn "O Sanctissima," which, although hackneyed by constant use and in many sets of variations, is still fresh enough to afford a welcome relief from such deadly dull organ music. It may be assumed that it will please many persons in an audience, and that it has afforded an escape from the difficulty on the part of the composer of making his own themes culminate.

The part writing is technically correct, but all is so singularly unattractive that one is reconciled to go back to the schoolmasterlike composers of fugues of Germany, with their regulation figures and stock counterpoints of the third species, than proceed with writers of the free school, whose productions are neither pedantic nor fascinating, deep nor high, masculine nor feminine, neither strong and broad nor delicately beautiful. Large quantities of music sent for criticism must remain unnoticed, being devoid of character, or in other respects unworthy the attention of our readers. Works must have some real art value to obtain mention in this department, and much intrinsic worth to merit any critical consideration.

### Is Harmony Subject to Rule?

By C. C. MÜLLER.

Chairman of Specialist Committee for Harmony and Composition, N. Y. S. M. T. A.

OF the several popular superstitions regarding music there is none more ludicrous and less founded on fact than the belief that harmony is not subject to given rules, and that anything may be done which sounds according to individual taste.

This notion is all the more deplorable as it is shared by not a few professionals who ought to know better. But they are backed in their error by the vague and even contradictory diction of the so-called manuals of harmony, especially those founded on the thorough bass method. And yet, in spite of this defect, these manuals are quoted as unassailable authorities.

This notion furthermore is the less reasonable, as we often find that which is harmonious or melodious to one person is far from being satisfactory to another.

Although this difference of opinion may in some cases arise from a defect of the aural faculties, which, in contradistinction to a similar defect of the eye called color blindness, we will name tone blindness, we must omit this cause from our consideration and confine ourselves to the effect of the tonal vibrations on our normal ear.

It is well known to those experienced that in harmonic successions the tones of the several chords tend to progress in a certain way; in other cases they tend another way, as *e. g.*, in the two chords f, a, c, e flat and f, a, c, d sharp. On the piano these two chords are played on the same keys and of course sound exactly alike, but their resolutions are entirely different. According to those who believe in the non-existence of harmonic rules either resolution might follow either chord without reserve. That this is not so in diatonic and chromatic progression will be understood by those who pay some regard to the key to which either of the two chords belong, inasmuch as enharmonic changes do not concern us here.

But to prove that there exist rules for the writing of musical compositions it is well to review the historical development of harmony.

The most authentic record we have regarding attempts in harmony dates back as far as Hucbald (840-930 A. D.) when that learned monk, no doubt tired of the continual unison prevailing up to that time, strove to find and develop a contrast to the time honored custom.

His labors resulted in enriching the Gregorian chant by an accompaniment of perfect over fourths or fifth—which at this time were considered the only consonances besides the perfect unison and octave—thus enabling the choir to sing two different tones at the same time. This harmony would sound strange to our modern ear, and was found to be unsatisfactory as soon as the major and minor thirds and sixths were acknowledged as consonances.

This discovery led about A. D. 1200 to the "faux bourdon." Here the Gregorian chant was accompanied simultaneously by a higher and a lower third, which latter was rendered one octave higher, thus forming a succession of chords of the sixths.

Contemporaneously with the faux bourdon the discant made its appearance. This required that a higher

voice should proceed in contrary motion to the chant, thus initiating one of the most important branches of counterpoint.

The discantus was at first applied in one voice only and in simple style, *i. e.*, each tone of the chant was accompanied by one tone of the discantus, thereby establishing counterpoint. Then the discantus was used simultaneously by the remaining voices and elaborated in a more or less florid and artistic style. But this was at last so much overdone that the chant and text were almost covered up and obscured.

As a consequence the Council of Trent (1545-1563) was about to banish and forbid the use of the discantus, or ornamental counterpoint, as it was also called, when, at the request of that council, Palestrina (1515-1594) composed his celebrated masses. Although these masses fully satisfied all the requirements for church music, the excellence of the music of the illustrious composer overshadowed that of other composers, so that the reign of purely contrapuntal music and of the discantus was doomed, never to rise again.

Up to this time the material for musical composition was derived from the Gregorian chant and from secular songs which later were used as counterpoint to the former, thus leaving to the composer not much chance for invention, and his ingenuity could be manifested only in the direction of contrapuntal combination. The chants were all in the ancient modes which had no chromatic tones, although these latter did creep in by stealth, as it were, in spite of the interdiction of the Church.

With the Reformation (1517) and through the active policy of Luther (1483-1546) congregational singing was instituted. This shrewd move greatly popularized music, in that it induced the people to take active part in the service and afforded not alone opportunity to the composer's invention, but also gave rise to the production of real harmony. A further and most important innovation was that in the Protestant service the chant was rendered by the highest voice, while thus far it had mostly formed the subject for the bass, or tenor, as it was then called.

As the religious fervor of the Protestants may have induced many who had not the faintest idea about singing in time to join the congregational choir, the assistance of the organ was needed, and, as may well be supposed, the organists were not long in forming chords to and under the tones of the choral. These chords were so premeditated as to form a certain connection with each other, while the chords which occurred through the combinations of the Gregorian chant and counterpoint came in, as it were, incidentally, and were not related with each other.

Up to this time the task of the composer was principally to set music for the purposes of the Church, although secular music manifested itself in madrigals and other part songs. But about A. D. 1600 the musical taste had undergone a complete change; a simpler, more natural vocal music appeared, and the first decisive step in this direction was taken by Vincenzo Galileo (1533-1600) who introduced solo singing or monody, as it was then called. This sprang into favor rapidly, largely because of the additional interest which was infused by instrumental accompaniment. Recitatives followed soon, as did also dialogues (duets), trios, choruses, &c., thus establishing the vocal means of the opera.

To make opera the more interesting, the composers tried to have their melodies and harmonies as diversified as possible, to accomplish which they invented new devices. In this way the dominant chord of the seventh and other chords came into use through Monteverde, 1568-1643.

As yet there was no uniform way of writing music so that everybody could read it. But now the basso continuo or thorough bass method was invented and made public, principally by Viadana, 1564-1645.

This enabled the performer to play at sight the correct harmony to a given bass, and was at that time a great help; while now it is used for teaching harmony, a purpose for which it never was intended, thus becoming an incubus rather than an assistance to the student of harmony.

About this time a reaction set in against the Gregorian modes also. Innovations had begun long before by using chromatic tones in spite of the interdiction of the Church. This interdiction succeeded only so far as to cause these chromatic tones to be seldom written. Their use was left to the discretion of the singers and thus tacitly tolerated.

The striving for progress, however, could not be arrested. The sway of the Gregorian modes had passed. But not until about 1750 were our present major and minor keys acknowledged as the normal scales, a result which we may attribute, no doubt, in great part to J. S. Bach, 1685-1750, and G. F. Händel, 1685-1759. Thus far each chord was treated as an individual chord, and this view was—and is even now—greatly sustained by the thorough bass contrivance, which, for this reason alone, if for no other, should have been long ago discarded as a means of teaching harmony.

The first real attempt at a system of harmony was made by Rameau, 1683-1764. He showed that all tone combinations are derived from two simple chords, the triad and the chord of the seventh. He proved that the chorus e, g, c and g, c, e are by no means independent chords, but are only inversions of c, e, g; and further, that every chord, no



matter how complex it may appear to be, may be reduced to a triad or a chord of the seventh or one of their inversions.

Rameau also was the first one who promulgated the theory that a chord should be considered in connection with the preceding and following chords, and, in particular, in its relationship to the tonic triad; a theory which was further developed and successfully carried out by S. Sechter, 1788-1867.

Induced by the results of Prof. Helmholtz's (1821) and Dr. von Oettingen's (1836) physical experiments, and the latter and Dr. M. Hauptman's (1792-1869) philosophical speculations, Dr. Riemann (1849) now offers a new system of harmony.

The nucleus of this system is, in brief, that Dr. Riemann, following Von Oettingen's views, adopts firstly, an under-scale which descends by degree in the same way as a major scale ascends, e, g, e, d, e, b, a, g, f, e, vs. c, d, e, f, g, a, b, e; and secondly, treats the upper tone (the fifth) of the minor triad as the principal tone in the same way that the lower tone (fundamental) is considered the principal tone of the major triad. This system further suggests that a harmony formed according to the requirements of the major key may be turned upside down, so that bass, tenor, alto and soprano become respectively soprano, alto, tenor and bass.

Dr. Riemann's method of teaching this system is to give passages for either soprano, alto, tenor or bass, to which the student must find the necessary chords by giving the other tones to the remaining voices. This is done according to a new kind of figuring which Dr. Riemann calls Klang-Schlüssel—sound-key, *i. e.*, another kind of thorough bass notation.

It became evident from many experiences during this long time (1840-92) that some consonant chords allow more freedom of progression than others; hence the rule that they may enter freely, while others appear to best advantage in certain connections.

It has also been found that the dominant chord of the seventh and the diminished chord of the seventh, as also the dominant chord of the seventh and ninth of both the major and minor keys are harmonious, but not satisfactory in themselves, because they require resolution; hence the rule that they may enter freely, provided they are resolved.

The other chords of the seventh, and of the seventh and ninth are less harmonious and some are very discordant. Since these sound milder when their sevenths and ninths are prepared and resolved it is made a rule to do so. And since it was found that even the most harmonious dissonances sound more euphonious when prepared and resolved, the rule arose that they should be so treated.

It has been found that the doubling of the third of a major triad does not enhance the euphony of that chord, but rather impairs it, hence the advice to avoid the doubling of the major third. For the same reason the doubling of dissonant intervals should be avoided.

It was found that successions by perfect fifths are not satisfactory, particularly when progressing by degree; hence the rule that such progressions should be avoided.

Progressions by unisons or octaves, although not inharmonious in themselves, tend to reduce four-part into three-part harmony; hence they should be avoided.

Successions by chords of the fourth and sixth lack connection, hence such succession should not be made.

Skips by augmented intervals are difficult to sing, especially in quick time, for which reason such skips should be avoided whenever possible.

A too frequent alternate succession of any two chords produces monotony, therefore the advice against such repetitions.

These and other rules were not framed to hamper a student, but rather to aid him. And he who will be guided by them until he has gained some experience of his own will be tolerably safe from stranding on hidden reefs. Of course, a student must be wide awake, use his judgment, and make the best of everything. But to do the right thing at the right place and time is the product of good schooling and experience, aided by natural talent or genius.

But there are a great many who, knowing the least, talk the most, particularly among the noble army of heroic keyboard thrashers. These wisecracks fancy that the piano is the alpha and omega of harmony, and seek by hook or by crook for their wonderful phantasies, but are neither able to form a decent melody or harmony in their mind, nor competent to write them down unless assisted by a helping hand.

There are rules in every art, and these are founded on nature. Those who think it is different in harmony only show that they know about as much of that branch of music as a horse does of astronomy.

**New Life of Chopin.**—Miss Janotha is writing a new biography of Chopin, in collaboration with the Princess Marceline Czartoryska, Chopin's pupil and friend. Miss Janotha, assisted by the Countess Valda Gleichen, Sgambati and others, gave a most successful concert lately in Rome, in the presence of the Queen of Italy, for the benefit of the Academy of St. Cecilia.

### Sybil Sanderson

"WHAT a pity you did not come to the marquis's *matinée* yesterday. There was an American girl who sang there, a perfect nightingale, and beautiful besides."

"What is her name?"

"Sybil Sanderson."

"Has she much talent?"

"Not yet, but a marvelous voice, and she is going on the stage. Massenet is teaching her, and has written an opera for her, and she is to make her *début* as soon as she is in form. She is astonishing, as you will see."

"If she turns out a star, it will be lucky for our stage, but you must always beware of drawing room prodigies."

This was the conversation to be heard a few years ago at the clubs, in salons, in the foyers of the theatres, in newspaper offices. It is a sample of what is always said when a new star appears on the artistic firmament of Paris. Among these apparitions there is always a number of shooting stars—luminous lights—that traverse the sky and then vanish quickly into the darkness from which they sprang.

This is not Sybil Sanderson's case; for, besides the rich gifts with which nature has endowed her, she had the good fortune to obtain that support which is wanting to so many to be successful. Her illustrious master has devoted himself with untiring zeal to her musical education and to her lyrical career.

The few privileged persons who heard Miss Sanderson before she appeared on the stage asserted that, together with her striking beauty, she possessed rare vocal gifts, a very pure soprano voice of great compass, very limpid, and of crystalline freshness, and with high notes far above the normal register. But her articulation was thick, impeded by a slight Saxon accent, and although she spoke French exceedingly well, her organ was wanting in suppleness, was too metallic, and her diction cold. She was not artistic, had no technic, no style, but possessed an exceptionally beautifully voice, and every promise of great musical success. In all this there was a source of extreme vocal power, which needed only a firm and experienced hand to develop and to discipline it. Soon after her arrival in Paris, whither she had come to seek that high musical education which can be procured here only, Sybil Sanderson found what she needed.

To believe that when this fascinating young girl was presented to Massenet he saw in her only a pupil who would do honor to his teaching, and an artist who would give renown to his music, would prove that one did not know the impressionable maestro, who has kept as young and ardent at fifty as he was at twenty years of age. The celebrated Academician was captivated at first sight as much by the woman as by the singer.

Sybil Sanderson's beauty was then in all its triumphant brilliancy. This past tense does not mean that the young diva is not beautiful still. But theatrical years count double for a woman, and her especial attraction is one that is particularly affected by fatigue. The dazzling brilliancy of the complexion she possessed when she was twenty can not much longer resist the disastrous effects of the paint and rouge she is obliged to use in her career, or the late hours and nervous exhaustion which are also consequences of a theatrical life. And, on the other hand, the care of all kinds which singers are obliged to take to keep their voices—little exercise, staying in bed at the least in disposition, a substantial diet, and, above all, the supper on coming home from the theatre, followed immediately by sleep—provokes in singers of both sexes a tendency to *embonpoint*. Her physical temperament exposes her to this especially; and from having a slender waist and delicate, charming features, you see with regret that the latter are becoming too full and that her pretty figure is growing too stout.

She is always beautiful, as I have said, with her lovely blue eyes, her pretty mouth, the charming roundness of her chin and of her throat, the slightly indolent grace of her person, and her attractive way of speaking—a sweet, slow, caressing, almost child-like way—interspersed with imperious inflections of voice, which reveal the iron will that is hidden under this graceful envelope.

American women are considered by the French as sorceresses who know how to captivate all beaux, and even the coquettish and perfidious Parisiennes give this palm to their sisters of the New World. They know how to attract men and they know how to keep them; and our charming diva can say with Cæsar: "*Veni, vidi, vici.*" She had only to show herself to the first of French musicians, after Gounod, for him to become her slave at the same time that he became her master.

The result of the maestro's daily teaching during many years proves that those who compose are the best professors of lyrical art. The day came when the American nightingale made her *début* at the Opéra Comique—whose traditional name is singularly at variance with the very dramatic styles of operas that are represented there at present almost exclusively—and those who had heard her before could appreciate all she had gained under Massenet's clever and devoted instruction.

The rôle of "*Esclarmonde*," it is true, had been written

expressly to show the qualities of her voice and to veil its defects, and was, at the same time, most favorable to her style of beauty. For a whole year the author had slowly and patiently taught it to her, instilling her with it by degrees, singing it, so to speak, with his own lips, modeling the artist like wax in his hands till her execution of it was perfect.

The whole world—for it was during the year of the exhibition—rushed to the Opéra Comique, less to hear the work, though it was full of merit, than to hear and see its interpreter. The romantic rumor that linked the names of the maestro and the diva was also an attraction to the Parisian public, so fond of gossip. There was also "the Eiffel Tower note," as they jokingly called the high sol that was twice repeated in a bit of vocalization written by Massenet to exhibit his diva's exceptional note—a tone higher than that which Mozart put into the cavatina of the "*Reine de la Nuit*," in the "*Nozze di Figaro*," for the special benefit of a cantatrice whom he wished to make famous—since which time Christine Nilsson alone has been able to reach the height; other artists were obliged to transpose the air a tone lower. But the Swedish nightingale has been outdone by the charming one of the New World.

Sybil Sanderson sang, and continued to sing, this curious Byzantine opera with enormous success, in which the voluptuous grace and the caressing melodies of Massenet were mingled with strange harmonies of violent effects in the Wagnerian style. The dilettanti shrugged their shoulders, saying: "It is wonderful; but before we pass definite judgment on the cantatrice we shall wait till we have heard her in some other rôle than this, written expressly for her and minutely taught her by the author," and, truth to tell, the success of "*Esclarmonde*" began to grow less. Massenet must be grateful to his interpreter, for it was she who made its success. This was what he probably meant when he said one day after he had been singing at the piano one of his unpublished compositions to a circle of intimate friends as they applauded him: "I owe it all to her," pointing to Sybil Sanderson. Those present smiled, for a master could not be more gracious to a pupil; but they kept their reflections to themselves.

The beautiful American diva appeared in another rôle, for which the public had been impatiently waiting—"Manon," by the same author, and studied none the less carefully with her master. The public rebelled a little, and decided, with some justice, that if Sybil Sanderson were capable of singing only Massenet's music she was not a true artist. She was, moreover, not so successful in this rôle, which is a more passionate one, and which requires to be acted well, and in which she did not succeed in completely overcoming her natural coldness.

At this moment her engagement at the Opéra Comique expired. She did not renew it, and left for Brussels, where she sang "*Esclarmonde*" and "*Manon*." During this time Massenet composed "*Le Mage*," the principal rôle of which was again naturally written for her. But in order to sing it she was obliged to be engaged at the Grand Opéra, to which the new work belonged. A great deal of talk was made in artistic circles over the efforts of its illustrious author was obliged to make in order to obtain an engagement for her on this renowned stage. His beautiful pupil had made the continuation of her friendship to him the price of his success, and, it is needless to say, he spared neither trouble nor the weight of his influence. A manager can refuse nothing to Massenet—but he has the means of revenging himself for the moral constraint exercised over him. Miss Sanderson's engagement at the Théâtre de la Monnaie at Brussels still bound her for several months, and "*Le Mage*" was immediately put into rehearsal at the Grand Opéra here, and the creation of the rôle was obliged to be given to another cantatrice, Mrs. Lureau-Escalais. In vain did the author endeavor to delay the representation of his work, instead of hastening it, as is natural. A manager is master at his theatre, and "*Le Mage*" appeared. The American nightingale's anger at this affront was terrible. The composer felt the blow most keenly, and on the night of the first representation it was the cause of an altercation between him and the baritone Lassalle which nearly ended in a duel.

However, the harmony which was for a moment disturbed between the master and pupil, by this unfortunate affair, was soon restored. Sybil Sanderson broke her engagement at the Opéra, and, after a season in London, where she sang "*Manon*," she has returned to the Opéra Comique, where she is singing "*Manon*" again! She finally decided to be heard in some other music than Massenet's, and has appeared in "*Lakmé*," written by the lamented Leo Delibes, and the general verdict is that her talent shows to much greater advantage in the music of the composer whom she has alone interpreted heretofore.

Sybil Sanderson lives with her mother and her sisters, who are also exceedingly pretty. She is very popular, much sought after, and much courted. She passes her summer vacation at the Grand Hotel, at Vevey, on Lake Geneva, where she doubtless continues to study, for Massenet also spends his summer at Vevey, at the Hotel des Trois Couronnes, arriving there the day before Miss Sanderson appears and leaving the day after her departure.

Her musical reputation is stationary, perhaps because it

was made too quickly. But at her age and with her talent she has still a future before her. Only she must make up her mind to strike a great blow soon, unless she wishes to be classed among the shooting stars of which I spoke at the beginning of my letter.—"Sybilla," in "Argonaut."  
PARIS.

### The King of Instruments.

**T**HE piano organ's spring opening has begun. Last week more than a score of them appeared in a brand new repertory, and before another fortnight has passed the grinders announce that there won't be a single piano organ in town which has not added at least three new tunes to its program.

Of last season's tunes only one will be retained in the program of those instruments which claim to be of the first water. That tune is "Ta-ra-ra Boom-de-ay."

While Fifth avenue auditors may turn their noses up or stuff their fingers in their ears at the sounds of its hackneyed strains, the organ grinders, who know their public like a book, declare that on the side streets it has still a wide following who appreciate it with that, to an organ grinder, most appreciable of all applause, small coin.

The three particular songs which are to be dinned into the public's ear this year are: "My Sweetheart's the Man in the Moon," "Mollie and I and the Baby" and the "Tinkers' Chorus," from "Robin Hood." The repertory of each piano organ varies to a small degree, but even those instruments which lay claim to the greatest individuality with regard to their selections will contain at least one of these popular melodies.

As one of the organ dealers said this morning, "the piano organ is the Paderewski of the hurdy-gurdy profession." In this city it has almost driven the ordinary hand organ out of town, but whether it is as lucrative an instrument as the hand organ is an open question.

An organ maker, who probably knows all about hand organs and their internal arrangements and economy, was seen in his workshop on Chatham square to-day. He had a good deal to say about organs generally.

"Do I make piano organs?" he replied in answer to a question. "No, I don't. From an artistic standpoint I enjoy them. I often stop when I'm out walking to hear one of them play. But from a business point of view I've no use for them. They're too risky. And you find that all the American makers are of my way of thinking."

"They're a British production. None of them are ever built on this side of the water. Most of the organ grinders, too, fight shy of them, for they get their vocal organs out of order very easily. They need almost as much care as a baby, and scarcely a day goes by that some internal disorder doesn't break out in them."

"Of course the lesser ailments can be repaired by the organ grinder himself, but now and then there will come some sort of a smash that he can't make head or tail of. Then there's nothing for it but to ship the organ back to England for repairs. That costs money and means delay. He can't expect to get it back again inside of six weeks."

"Most of the piano organs here in town are owned by small capitalists, who import a large stock of them all at once, and therefore have a capable lot of understudies always on hand. Then the Italians either rent them from him or are hired by the capitalist to play them at so much a day."

"Under all these adverse circumstances it is only fair that the piano organs should claim the cream of the city's patronage. They earn it fairly. But at the same time you can see that the grinder who owns his own old-fashioned organ need not necessarily come out of the small end of the horn."

"If his head is level he goes out into Jersey or Long Island and builds up a nice little route for himself among the suburban towns."

"There's another point in which the old organs have a decided advantage. They can get the popular airs quicker than the piano organs can."

"When a new tune strikes a town all the organ grinder has to do is to get a copy of the music of it and send it and his organ to one of the makers. In a week the tune is made and inserted in the organ."

"That's one reason why the pianos always confine themselves to extremely popular airs—ones that are likely to live for a year at least."

"Last year Lottie Collins, with her 'Ta-ra-ra Boom-de-ay,' and Marie Tempest, with the nightingale song, supplied the piano organs with their star tunes. This year James Thornton and De Koven seem to be filling the bill. That 'Tinkers' Chorus' is sure to be a go wherever it is played, and it makes a first-rate contrast to 'The Man in the Moon.'"

"There's a song they're singing in all the variety theatres now—'Daddy Wouldn't Buy Me a Bow-wow.' I'm curious to see if that song will ever get into the hand organs or not. I scarcely think so, though. It's an ephemeral success—very ephemeral, I fear. It hasn't enough air to it to make it long lived. Still you can never tell," he added, in a tone which seemed fraught with deep experi-

ence. "I wish you could see some of the orders from out-of-town organ grinders which I receive."

"Sometimes a tune which nobody else ever heard of will strike a town and set all its inhabitants to whistling. Of course the local organ grinders make the most of the craze, and add the air to their repertory as soon as they can. Philadelphia's a great town for that. Some of the tunes which they strike over there are the weirdest things you ever heard."

"One of the organ grinders' composers has gone back on them this year—Dave Braham. The organ grinders look for at least one bit of melody from him each year. This season Harrigan has brought out no new play, so the organ men are minus a popular tune."

"Did you ever think," the old man added after a long pause, "what a big part hand organs play in the lives of city people? Some people cavil at them for the row they make, but after all it's a blithe, cheery sort of row which exhilarates more than it harasses. When an organ emigrates to the country towns and villages it takes to the farmers snatches of the operatic gems of the city, and to many of the dwellers in the big towns they bring bits of melody, which to them seem the next best thing to being right out in the open country."—"Evening Sun."

### Recollections of F. Kalkbrenner.

By E. SILAS.

**C**ELEBRITIES during their life time are often charged with faults they never committed. After their demise the contrary happens; enemies become silent and friends hide from the world the faults and weaknesses of those who have been its favorites, and, owing to this custom, history only gives us what they could accomplish in their profession; of their real private character we get the smallest and most unreliable accounts.

F. Kalkbrenner, up to the time of his death, in 1849, was, with justice, considered the most eminent piano teacher in Paris. I joined his classes in the year 1843, and still remember how astonished I was at finding a music teacher living in such luxurious style, with splendid apartments, men servants walking about in plush breeches and fine livery, and Kalkbrenner himself driving in a carriage drawn by two horses. He had also a remarkable picture gallery, nearly, if not all, works of the Dutch school; with these he traded, as I found out later. The appearance of my master was nothing like the ordinary musician of those days.

Although a German, he looked more like a French diplomatist, nor did he speak French with a German accent. His manners were those of an Englishman in high society, but when teaching he was often harsh and rough with pupils of "the sterner sex;" to "the gentler sex" he behaved much more tenderly. My first lessons with him were rather humiliating to my feelings. After having played, previously, compositions by S. Bach, Beethoven, Mendelssohn, &c., and of modern writers, Thalberg and Liszt, he made me go through short lessons as given to children. During the two years I was with him he would not allow me to touch any pieces, nothing but exercises and studies, and I had to practice five hours every day.

We numbered about five students in a class, and he gave to each twenty minutes, the rest of the time we had to listen to the other pupils. The best part of the lessons was when he played to us; his touch was something remarkable, and how much Chopin admired Kalkbrenner's playing can be read in Nieck's life of the former. Kalkbrenner was very particular about the attitude of the pupils at the instrument; and, like S. Bach, would not allow any unnecessary movements of the body. There is no doubt that a person who sits quiet has more command of the keyboard than one who is fidgeting about, moving arms, shoulders and head. Playing with expression does not consist in looking up to the ceiling and showing the white of the eyes! We used the "guide-mains" or hand guide. This was a bar in front of the keyboard on which the arms rested, so that only the wrists could act. It is a useful contrivance, but with careful teaching can be dispensed with.

I remember the fashion in some places abroad of strapping babies for a considerable time on a board, in order to keep their limbs straight; but then, with healthy children, they grow straight without the board. Kalkbrenner was egregiously vain. One day he played to me two pieces, one called a "Prière," the other "La Chasse." I did not care for them, and remained silent. He jumped up in a passion, exclaiming: "What! you don't say this is admirable and magnificent?" I was quite staggered by such an unexpected outburst, and feared he would thump my back, but nothing came of it. I never flattered him as did some other of the students, but, by behaving respectfully and sincerely, caused him to treat me with more consideration as time went on, and I remained his friend up to the last.

Generosity was not in his line. The money for a course of lessons—a considerable sum—had to be paid in advance. At the first lesson of the second season my father, who had to draw his money from South America, sent an apology for not being ready at once, but promising the amount for certain the following week. Kalkbrenner's answer to me was, "Go home until you can bring the money." He would

not teach twenty minutes on credit, notwithstanding the considerable sum he had received previously. I returned home crying, feeling much hurt; and some of my friends were so indignant that they wished me never to see Kalkbrenner again; but as I profited much by his teaching, I swallowed this piece of meanness and resumed the lessons. Once he tried to sell soap and note paper to us during the class; but we bought nothing.

Kalkbrenner was a partner in the business of Pleyel, the well-known piano manufacturers. Pleyel by the way was one of thirty-two children his father had; twenty by his first wife and twelve by his second. The firm, I believe, is still in a flourishing condition.

Kalkbrenner had an only son, Arthur, who was afterward a spendthrift in the same ratio as his father was a miser. With the son (whom I thought a nice fellow) the papa made himself supremely ridiculous when Arthur was a child. He told us one day that Arthur, when five years old, held his hands to his head. "What's the matter with you?" asked Kalkbrenner senior. "Oh, papa!" was the reply, "I have so many ideas in my head that it seems going to burst." I have seen a little piece said to have been composed by Arthur at that tender period. Papa Kalkbrenner, when he had visitors, made Arthur sit on a rocking horse, and then calling him suddenly, would ask him to play something. This little device made, of course, no small impression on the visitors. An anecdote, making the round of Paris, greatly amused the public, but vexed papa in an equal degree. It was to the effect that, at a party, Arthur was asked to extemporize; presently he stopped, saying, "Papa, I don't recollect any more." Whether this really happened I cannot vouch for; but the story appeared in one of the Parisian periodicals of the time.

Kalkbrenner caused Arthur and myself to take harmony lessons from a pupil of Sechter in Vienna, a Mr. Naglier. His system was a revelation to us and others, and emancipated us from the pedantry, contradictions and absurdities of the figured bass method.

In 1849 the cholera raged furiously in Paris. Kalkbrenner was one of its numerous victims. On the day of his burial, June 13, the number of the dead was reported between 800 and 1,000. A revolutionary commotion, with Ledru-Rollin and others as chiefs, drew our attention away from the funeral. Almost the whole of Paris was in the streets and Napoleon paraded the boulevards at the head of the army. It was rumored that the political excitement made people think less of the epidemic. Whether this was so or not, from that day it decreased considerably.

Arthur did not survive his father long and died young. Most of Kalkbrenner's pupils have gone long ago; among them, Stamaty (master of C. Saint-Saëns), Gottschalk, Mrs. Pleyel, Mrs. Arabella Goddard (who became Kalkbrenner's pupil at the age of nine) and G. A. Osborne, now in his eighty-seventh year, are still among the living.—London "Keyboard."

**Gounod III.**—According to cable dispatches from Paris, Charles Gounod is confined to his room by illness. He is in his seventy-fifth year.

**Fortunate Miss Bailey.**—Miss Marie Louise Bailey, of Nashville, Tenn., was commanded by the King of Saxony to appear at the Royal Castle of Strehlen, and there rendered an entire musical program before their Majesties the King and Queen of Saxony and the entire court.

**New English Opera.**—Dr. Henry Hiles has completed the scoring of an opera, "Harold," upon the composition of which he has been for some time engaged. The libretto, by Miss Marian Millar, includes the most striking scenes of the life of "the last of the Saxon kings."

**Sequel to the "Magic Flute."**—A performance took place at the Berlin Sing Akademie before a private audience of an attempted sequel or second part of "Die Zauberflöte," the subject immortalized by Mozart. The libretto as well as the music of the venture are from the pen of a medical man, Dr. Rintel, a grandson of Zelter, who made his musical studies under Dehn and Grell in Berlin. The work is described as an able and musicianlike production, but devoid of real interest, and it met with little more than a succès d'estime.

**Tietjens and Grisi.**—According to the "Musical Times" Tietjens when asked to sing with Grisi replied as follows, with a neat touch of feline amenity:

I shall look upon Grisi with respect and admiration for the great position she has occupied, and you may be assured envy will be far from my mind. If Mrs. Grisi wishes to sing my répertoire I shall not make any difficulties, as I respect always her age and her great reputation; but I cannot give you the permission to announce me in second-rate rôles; that, my dear Smith, I cannot do, with all the friendship I have for you and Grisi. You must think what a step I would descend. I am willing to assist Mrs. Grisi wherever I can, and she shall be pleased with her young rival. Since I have played in Italie, and after that enormous success I have had, I am more confident than ever of my own power, and, with every respect for Grisi and friendship for you, I must think at my own position. Good-bye, dear Mr. Smith, hoping we may continue better friends for the future.

Yours very truly, THÉRÈSE TIETJENS.



## Schumann, Chopin and Virtuosity.

By A. R. PARSONS.

ROBERT SCHUMANN'S first aim was to succeed before the public as a virtuoso, whence his lasting enthusiasm for Moscheles and Paganini, and his dream, at one time, of making a virtuoso tour, not only through Europe, but also as far as America.

To increase his virtuosity he sought to conquer his fourth finger by keeping it motionless with the aid of a cord fastened to the ceiling above his instrument. He carried this idea into practice for a number of hours one day. The result was that he never recovered the use of that finger. As Schumann thenceforth had no further personal interest in virtuosity, it really does seem to have fallen correspondingly into disfavor with him. From that time we may date the rise of the Ascetic or Schumannesque style of piano writing, as opposed to the Epicurean or Chopinesque style, which latter style, however, never really became as florid, after all, as Beethoven's piano style.

Thenceforth a sarcastic critic might say, as a piano fox who had lost his virtuoso tail in a trap of his own setting, Schumann set himself the task of showing all other piano foxes how unnecessary virtuoso tails were in general. Or, to drop the figure, he seems to have undertaken to show how to dispense with virtuosity in piano music by discarding decoration, and in its place doubling the tones of his harmonies until two hand music approximates as closely as possible to four hand music, the mere appearance of evil being avoided by usually writing sixty-fourths and an hundred and twenty-eighths notes as quarters and eighths, and then directing the pianist first to play them as fast as possible at the start and then toward the end, for the sake of climax, to play the same kinds of notes faster still, culminating in a presto by way of conclusion.

As compared with the work of Chopin, who remained a virtuoso to the end, Schumann's anti-virtuoso style might be said to consist in renouncing ornament, and cramming the outlines of his piano work with as many tones for each harmony as they could well contain without suffocation. Hence, the same sarcastic critic might affirm of some notable cases among Schumann's compositions that, except when they are in the hands of a virtuoso of the first rank, they are as heavy gaited as Mark Twain's jumping frog after he had been surreptitiously stuffed with bird-shot, and as plodding the laying of a wager on the distance he could leap.

The recipe for Chopin's virtuoso style, on the other hand, seems to have been something like this: First, design the composition; then go through it as with a fine tooth comb, carefully thinning out the tones which can possibly be spared without impoverishing the harmony; and, finally, for all needless labor creating duplications of tones thus eliminated introduce an equivalent amount of graces, embellishments and ornaments, for endowing the musical organization with poesy as well as philosophy, with tactful courtesies as well as dignity, and gravity and seriousness.

Heaven forbid that anyone should understand that we would depreciate Schumann in order to appreciate Chopin! Heaven be praised instead for the wealth of art which results from the existence, side by side, of such inimitable and diverse products of genius as the compositions of Schumann and Chopin!

It remains a fact, nevertheless, that both Chopin and Schumann began their careers as virtuoso players, and that the chief source of the subsequent differentiation of their respective styles of piano composition was the fact that Chopin remained a virtuoso to the end, while Schumann foolishly crippled his hand and thenceforth found his artistic teeth more or less set on edge by the sour grapes of technic. When Robinson Crusoe stranded on the desolate island he managed to dispense with Parisian fashions.

I believe I am betraying no confidence when I state that Rafael Joseffy is extremely fond of Schumann's wonderfully beautiful composition entitled "A Humoresque;" at the same time Joseffy feels convinced to his very finger tips that Chopin would have written certain passages in the "Humoresque" in a different way, without altering the idea in the least. He is perfectly sure how Chopin would have set those measures for the piano, and is fond of playing the composition in that way; but it is a matter of conscience with him to avail himself of such alterations only in the works of masters as legitimately enhance the effects intended, but never to make use in public of mere facilitations. Now, as most of you are well aware, said Joseffy has remarkable technic. All the same, he has not yet performed in public that particular favorite of his, the "Humoresque" of Schumann.

Such a comparison as has been instituted between Schumann and Chopin must not be pressed too far. If, perchance, some Schumann enthusiast in this audience feels shocked to have a single spot pointed out on the face of the sun of his musical firmament, I humbly apologize to him for whatever I have said that savored of irreverence, and I

simply ask him to grant, with reference to Schumann's works, that they prove it better for a piano composer to have been a virtuoso, and then like glorious Schumann have risen above it, than never to have played the piano decently at all.—"Brainard's Musical World."

## In the Realm of Sound.

THE supremacy of one sense over all the others is now so completely established that the world of our waking moments is a world of sights, even as the world of our dreams is a world of visions. We are always looking, and but rarely listening; always attending to the shapes and colors before our eyes, seldom noticing the sounds which reach our ears. The visible has become the real, while the audible and the tangible appear but as casual properties of the visible. We find it difficult, even with Berkeley's aid, to realize that there is anything in our perception of the outer world which is due to any other sense than that of sight. We should find it still more difficult to realize how much would be left of our minds if sight were cut off altogether, and we were dependent on hearing and touch and muscular reaction for our commerce with the external.

But perhaps this very fact, that we have learned to live mentally by sight, causes us to underestimate the quality and amount of the thinking we could have performed without its aid. Even psychologists forget that hearing is indeed a constructive sense as well as sight; that a concord is as much a product of intuition as a binocular image; that the chord of the diminished seventh is as complete an object as the rainbow. It may be that, if our mental apparatus had been left to develop itself from suggestions received through the ear alone, it would have advanced further than the student of our present psychology would be disposed to admit, though no doubt the advance would have been on different lines, and its expression would be something only remotely resembling our actual speech. The present complete ascendancy of sight prevents us from realizing that there may have been, and probably was a time in the past history of man when sounds were of far more importance relatively to sights than they are at present.

As we retrace the steps of civilization we leave behind us one by one groups of sights and thoughts which depend on sights; at each backward step we lose a multitude of the images which are now presented to our eyes or represented to our inner vision; but the sounds remain, and in the absence of rivalry they acquire an additional import-

1845.

1893.

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No. 12 First Street, near Bowery.  
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1866  
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Violins, Cellos, Double Basses & Guitars.  
314 Bowery, near Blucker St., N. Y.

1867  
AUGUST GEMÜNDER.  
Violins, Cellos & Guitars.  
10 STANTON STREET, NEW YORK.

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AUGUST GEMÜNDER.  
Violins, Cellos & Double Basses.  
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1877  
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Violins, Cellos & Double Basses.  
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1879  
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Violins, Violas, Cellos AND DOUBLE BASSES.  
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393 BOWERY, NEW YORK.

1891  
AUGUST GEMÜNDER & SONS.  
Violins, Cellos & Double Basses.  
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1893  
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ance. Something of this imagined change we can trace in ourselves as we leave the centres of civilization for the solitude of nature. In the town, in our home, objects of vision fill our thoughts and monopolize our attention; in the forest or on the seashore we listen as much as we look.

May we not suppose that primeval man was at least as much occupied with his ears as with his eyes; that the things he heard impressed him at least as much as the things he saw? Does it not seem probable that the age in which appeared the first rude beginnings of language must have been an age in which sounds impressed man more than sights? True, there is little enough in our present languages to remind us of this earlier stage; but the ascendancy of vision which has modified everything else has modified language not more nor less. Even music, that unique art, that solitary protest against the tyranny of the eye, is gradually yielding to the same irresistible influence. She has begun to find that she lacks "meaning," that she must needs tell a story, that therefore her composers must write "program music" and label each movement with an explanation, unless indeed as one composer suggests, she should cease to utter any sound at all except as an adjunct to the spoken word.

If this suggestion should ever be justified by the event, and music as a separate art should cease to exist, it will only be the last step in a process which has been going on for ages—the gradual subordination of sounds to sights.

There are moments in the life of every man when he is reminded of the world of sound which might have been his universe if sights were not. These moments are rare; rare even in youth, and much rarer when the age of first impressions has passed. Probably musically minded persons will object to this statement. They are under the belief that such an experience occurs to them every time they listen to a symphony of Beethoven or a mazurka of Chopin.

But it may be permitted to one who has been all his life profoundly impressed by music to say that in his experience the moments of real transference to the realm of sound have been such as may readily be numbered, and their occurrence has been in connection with the simpler rather than with the more complicated forms. Three or four such occasions of real absorption stand out in memory from a long musical experience. Perhaps a little consideration of them may help to throw some light on that obscure subject, about which volumes have been written in vain, the true sources of emotional power of music.

The first was an impression derived in early youth from the choral practice in Lincoln Cathedral heard at a distance while standing in the darkened nave. The second was the effect of the chromatic progression of the tenor and bass parts on the words *confero gloria* in the "Inflammatus" of Rossini's "Stabat Mater;" this also was heard at a distance while standing in a dark corridor during a choral rehearsal. The third was an impression repeated on several occasions, but in circumstances of such close similarity that they may be regarded as one occasion; it was the impression produced by distant church bells in the evening.

Other momentary impressions there may have been in later life, recalling in arresting power these recollections of youth. Sometimes the first clear note of a trumpet, the crescendo of the Leeds chorus in some movement of Bach, the overture to "Tannhäuser" at a Richter concert, may have seemed for the moment to take possession of the whole mind; but in these later experiences there is nothing absolutely novel; they come as reminiscences of impressions which have been felt before. It is not in these, but in the earlier and simpler instances, that general principles of musical effect must be sought, if they are to be discovered at all.

No doubt both the musical enthusiast and the professor of aesthetics will scoff at the idea that the sources of pleasure in music are to be traced in such simple instances. But both the enthusiast and the professor are apt to misapprehend the real nature of their problem. They waste their time in discussing the beautiful in art, whereas they ought to be discussing the sensitive in human nature.

We do not desire to understand why a particular product of art is call beautiful, but we do wish to understand why certain sounds make us still and silent, and why certain other sounds stir us with the feeling that we too could do something great. The late Mr. Gurney wrote a ponderous volume on the "Power of Sound" without once in his six hundred pages coming within sight of the real problem. He conceived that the power of sound was to be made clear by talking about music; if he had tried to arrive at the power of music by talking about sounds he would doubtless have written less, but it would have been more to the purpose. The fact is that nine-tenths of the interest which musical people take in the performance of a symphony or a sonata is an intellectual interest in an intellectual product, and has, strictly speaking, nothing to do with the power of sound at all, any more than the scholar's interest in the text of a classic has to do with the power of poetic thought.

It is in the remaining tenth, in the purely emotional excitement raised by certain sounds, that the mystery of musical enchantment is to be sought. If therefore we would ever learn anything of the power of music over us,

we must go down to the deep lying primal simplicities. We must disentangle and cast aside every element of interest which seems to depend on associations of time, or place, or story; on circumstances of refinement or civilization; on suggestions of artistic skill, whether creative or interpretative; and we must fix our attention on the elements that were present in the old world sounds to which man listened before he had invented any sounding instruments for himself. The source of those impressions which are now produced upon us by artificial combinations of sound must be traced, if it can be traced at all, in the feelings with which the savage listened to the sound of the winds and waves, to the cries of beasts, and to the voices of his own kind.

Now in all the three instances above quoted there does appear to be one simple impression which is traceable also in the sounds of nature, and which may be called the element of vastness. In two cases there was a direct suggestion of distance; in the third case, that of the chimes, the same effect was suggested indirectly by the alternation in volume due to the passing wind. The emotion thus aroused may be compared with that which we sometimes experience when contemplating the depths of visible space or the records of remote times, but neither sight nor touch, nor mental calculation, can turn the idea of dimension into a vivid impression of vastness so readily as can the sense of hearing. When we see an express train approaching, the gradual increase in size assures us of the distance through which it is moving, but it is the crescendo of sound that impresses us with the vastness of the changes taking place.

So the faintness of a sound which we know to be loud gives us a sense of remoteness much more impressive than any we derive from the diminution in size of visible objects. In the alternation of sound, now near, now far, as the wind carries it, and in its imitation, the crescendo and diminuendo of artificial music, we get an impression which is unique in its suggestion of vastness. It can be likened only to the effect of those Eastern drugs whose fumes confuse the sense of proportion, lengthening out the moments into ages, and multiplying finite impressions in an expanding series. Probably no thoughtful person has ever listened to the sound of distant bells without having his standpoint in nature insensibly altered. He is no longer the child of the moment, but has become heir of past infinities and forerunner of the ages; he stands on a point of time midway between the Laurentian and the final dissolution, on a point of space midway between Auriga and the Southern Cross.

Perhaps he might not so define his impressions to himself in words, because their exact nature would naturally take some special coloring from his own past experience; but they would all partake of vastness or remoteness, whether of space or time, of actuality or vision. To some the suggestion may be of the solitudes of a geologic past, to others of a past that may be counted by years; some will recall the wastes of ocean, others the depths of interstellar space; some will be reminded of the widest guesses of science, others of the deepest mysteries of theology. Whatever in past mental life has called up the feeling of vastness is apt to recur to the listener as he hears the sound of the rising and falling chimes.

Music is full of devices which imitate the rise and fall of sounds borne upon the wind. The alternation of *pp* and *ff* is an extreme case of the kind; but the same effect is produced by many more legitimate methods—by the pianissimo of a large orchestra or chorus, by the harmonics of the violin. Sometimes (it is a favorite device of Beethoven's) the rush and hurry of a forte passage is arrested by a soft phrase in another key.

No one who listens attentively to one of these passages can fail to notice that the distinctive emotional effect is that of vastness. It might be paralleled if in an instant we could trace the sunbeam which blinds us here playing with mild radiance on the vapors of Neptune; it is paralleled when we listen at night to the wintry wind in the tree tops. The musician in his most inspired moments produces on us the emotional effect which nature achieves with her storms and calms; nor could he desire to do more.

The savage was probably impressed less by the element of vastness than by another factor of the power of sound, which may be called the element of unknown danger. This is an effect which we experience only occasionally, as when we are alone in a storm at night, or when our attention is arrested either by a sound entirely strange to us or by one of unprecedented violence.

Rare though these occasions are they are impressive, and we can readily recall the emotions they excited. We can remember the suspended breath, the fixed jaws, the attention concentrated on the impending moment. In times when much of man's life was spent in loneliness, the strange sounds of the forest or the strand must have entered deep into his experience, and every strange sound must have been felt as a presage of danger. The world of sights is too much with us now, and the habit of listening too much outgrown to allow of our attending to the sounds which might otherwise impress us. But when we are compelled to listen, as in darkness, in solitude, or upon occasions when we are rendered helpless, we are still able to realize that the vague apprehension conveyed by unfamiliar

sounds is the most powerful emotion to which we are accessible.

We may see proofs of this in the terrors which strange noises waken in childhood; and, if nature has so gifted us, we may recall some pale reflection of the feeling as we hear the first piece of modern music in which we are able to absorb ourselves. For the prime element in musical impressiveness is this same power of exciting an expectation as a something impending, a vague apprehension which at times in the young and susceptible is accompanied by the physical signs with which we attend the progress of some perilous adventure. It is an effect which the musician has it in his power to attain by many ways, by a fortissimo, by abrupt transitions, by unusual progressions. Every approach to a climax has in it the suggestion of something impending; and when we are listening to the coda of an overture we are really experiencing, in greater or lesser degree, the same kind of emotion as that with which we watch a lifeboat struggling through the surf or a fireman crossing the burning rafters. Perhaps the nearest possible parallel to the musical enthusiast absorbed in Schumann or Chopin is to be found in the gaping crowd watching a performer on the high trapeze. The comparison may appear more complimentary to the latter than to the former, but as a fact it is just to both. It must be added, however, that this kind of musical excitement belongs more especially to the younger listener.

There is an age at which our attitude to music alters, and after which we become critical and listen as to an echo of that which we heard in our youth. The intellectual elements retain their interest; we may recognize the greatness of the workmanship even more fully; but if we are perfectly candid we must admit to ourselves that the work no longer produces the same effect on us. While we talk of the work of a great master as being ever fresh, we are secretly sensible of the fact that it is no longer fresh to us. After the second or third hearing no piece of music is ever the same to us again. In a great and complex work we may still for some time continue to discover the unexpected, but by the time we know it thoroughly it has become but an echo of its former self, and we greet it with the faint smile with which we linger over the photographs that remind us of the holidays of past years.

With equal truth it may be said that the music of one generation does not produce quite the same effect on the next. When the prayer from Rossini's "Mosé" was first performed in Naples women fainted and men trembled. There is very little excitement to be got out of the prayer from "Mosé" in the present day; and perhaps fifty years hence even the overture to "Tannhäuser" will be dry and cold. But this only shows how much of musical impressiveness depends on this element of vague apprehension. Each generation, tired of the outworn devices which furnished its predecessor with excitement, demands newer and stranger effects to stimulate its emotions. As the devices of the classicist grow pale the listening public demands a romantic school with new forms and strange progressions. The romantic school would, if some hearers had their way, be succeeded in turn by a chaotic school, and in the race for new sensations all vestige of artistic form would disappear.

But fortunately for the permanence of musical art there is another element of prime importance in the power of sound. Man is not only a listening animal, he is also himself vocal; and the human larynx furnishes the means of investing artificial sounds with the semblance of human passion.

He who listens for the first time to persons conversing in an unknown tongue experiences a new sensation. At first he misreads the nature of his discovery and infers that the speakers are in the heat of passion; but he presently finds that he is simply listening to the cadence of human utterance which is going on all the time around him, unnoticed so long as the attention is directed to the meaning of the spoken word, but now brought into prominence by the fact that it is the only thing to which the attention can be directed. Much as the cadence of speech has been subdued by civilization, there is still sufficient left to make itself felt in the mouth of a great actor or a great orator; and it is not difficult to imagine a time when our ancestors talked as our little children sometimes do now in an approach to recitative.

Upon this cadence of speech depends the emotional effect not of song merely, but of all intervals and progressions of artificial sounds. Many melodic devices are direct copies of human utterance; many more are indirectly suggestive of different peculiarities of intonation under special modes of emotion. A portamento ascent to a higher pitch on the violin is a direct copy of human cadence, when the passion of resistance is roused and the speaker is compelled to assert himself. A chromatic progression, even on a keyed instrument, suggests to us the cadence of speech under rising intensity of excitement. A passage in syncopation affects us as an echo of human utterance struggling under contending emotions.

In fact every "voice," whether of the solo instrument or in the orchestra, is constantly employing successions of sounds which are inseparably associated with the movement of human passions. For when the voice had once as-



serted itself as the means of communication between man and man, every sound, natural or artificial, came to be referred by association to the cadence of human utterance. Man discovered his sighing in the breeze, his laughter in the ripples, his moaning in the tempest. But it was not until the frets were removed from the old viols that an instrument was found which could really reproduce the cadence of human utterance. Thenceforward the wail of suffering, the portamento of rising emotion, the vibrato of pleading entered into the orchestra and became the primary realities of the world of artificial sound. This is the sense, and this the only sense, in which it is allowable to say that music expresses anything. Speaking strictly, music expresses nothing; says not a word; it cannot describe; it bears no sort of relation to any event that ever happened or to any passion that was ever suffered. But its material is that in which human passions have always been expressed, and almost all its devices are suggestive of the movement of human emotion; not indeed of any definite emotion, but of the mode or degree or rate of excitation of passion in general.

These three elements, the element of vastness, the element of unknown danger, the element of human utterance, together constitute that power by which sound moves our emotions. They by no means explain all our interest in a musical composition as a work of art. That is principally a matter of intellect and of training. It is quite possible to possess the susceptibility without the interest, and to acquire the interest with the smallest modicum of susceptibility. There are many, even among persons calling themselves musical, who are unable to listen to a single orchestral movement unless they are given some picture or story to connect it with. The taste for program music is an absolute proof of the fact that intellectual interest in a musical work is something essentially different from susceptibility to emotional impressions through the ear.

Nor do the three elements offer any explanation of our pleasure in rhythm, or of our delight in certain harmonies, as those of the third and sixth. Both of these pleasures have a physical basis, but they have assumed their special forms under the pressure of civilization. No doubt the present sum of our pleasures in music as a complex whole is very different from what it would have been if the three elements of its impressiveness had stood alone, without the reinforcements which come of intellect and civilization. But they have not stood alone. They originally gave to artificial sounds the power of exciting our emotions. When artificial sounds had acquired that power they became of themselves objects of interest to us. They connected themselves with our lives, shared in our progress and developed with us. Nowhere can we better trace this than in the sound of the bells.

Apart from the element of vastness to which its emotional effect is due, there is nothing beautiful in the sound of a bell. Its strong and discordant overtones frequently produce an uncertainty of intonation which is distressing to sensitive ears. Yet compared with other means of calling attention, with a foghorn or a steam whistle, how poetical and full of meaning it seems by comparison! And the reason is clear. Its very peculiarities of intonation have given to the bell a personality; history and legend have endowed it with the character of a warning voice. For centuries its sound has been the bearer of tidings; it has summoned the burghers to the market place, the mourners to the bier, the brides to the altar, the worshippers to the shrine; it has marked the flight of time; it has proclaimed the death of princes and the fate of empires; it has given token of flood and fire, of invasion and rebellion; it has

mourned the bereavement of courtier and of peasant; it has rung out more than a thousand old years; it has sent the tidings of victory or peace over the country side.

Its first note proclaims that some event has happened or is about to happen; it is the voice of conscience summoning the hearer to suspend his work for matters of life and death, of safety and truth and the common weal. "So Fate knocks at the door (*So pocht das Schicksal an die Pforte*)," was Beethoven's comment on the bell-like phrase which opens the first movement of his C minor symphony. Whenever we hear the sound which has announced so many changes in human affairs, whether we hear it in actual life from some distant church tower or in the romantic world of music or drama, we become sensible of the presence of an unseen destiny.—J. B. C., in "Macmillan's Magazine."

### Alexandre Guilmant.

**V**ISITORS to Paris invariably pause at the top of the Rue de la Chaussée d'Antin to admire the imposing front of the Church of La Trinité. In the foreground stands a garden with lawn and fountain, and with seats in which the wayfarer can always snatch a moment's rest. The church is of the period of the Second Empire, in Renaissance style, and its commanding situation sets off its height and magnificence. Enter: climb the private stair—if you are privileged to do so—in the southwest corner, and on emerging from the narrow spiral path you find yourself suddenly upon a floor containing an organ console at which Mr. Guilmant, the celebrated organist of the church, is sitting. It is a special 8 o'clock evening service, the "Salut," and the music is proceeding as you enter. The great organ of Cavaillé Coll by which we stand is at the west end, and the console faces toward the altar. We are at a great height from the floor. Far below, in the dimly lighted church, a kneeling worshipper here and there peoples the solitude.

Right round the church at this high level, merely for ornament, there runs a narrow gallery from which gigantic pillars rise. It has no seats and is barely wide enough to allow two people to pass. As we stand by Mr. Guilmant's console we can see away at the southeast end of this gallery—at the corner of the south transept—the boys and men of the choir, accompanied by Mr. Salomé, who sits at a small organ, the console facing northward, and alternately plays and beats time for the singers around him. The choir is not surpliced; the men and boys are in everyday dress. Their trainer is Mr. Bouichère. Thus the music of La Trinité is directed by three professional musicians—Mr. Guilmant, the solo organist; Mr. Salomé, organiste accompagnateur, and Mr. Bouichère, maître de chapelle and director of the choir.

The congregation of course cannot see the choir; they can only feel the music dropping upon them from above with an almost celestial softness and purity. The two organs are tuned together, and the two organists, who can see each other, are both playing. The great organ, under Mr. Guilmant's hands surges in at the symphonies; as the voices enter he drops out, and leaves the accompaniment to Mr. Salomé. The service over, Mr. Guilmant plays an outgoing voluntary. It is a composition of his own still in MS., and as he lifts his hands from the last chord he gives us the sheet of music paper to look over. It is written in a peculiarly neat and careful hand.

Shift the scene. We are at No. 62 Rue de Clichy close at the side of La Trinité, Mr. Guilmant's town apartments. He lives at Meudon, a pretty village on the Seine, about

5 miles from Paris—where Wagner finished his score of "The Flying Dutchman"—but has chambers here for lessons and for occasional use when he is obliged to stay in town.

The street of busy shops hardly gives promise of the comfortable residential quarters that it contains, but in Paris these contrasts are everywhere. Turning under an archway we enter a courtyard full of handsome houses, and being directed by the porter to the first floor of one of them are soon greeted by Mr. Guilmant in a hearty fashion. Below the middle height, with bushy grayish hair and beard and benevolent face, he looks more like an Englishman than a Frenchman. Most noticeable are the quiet and modesty of his manner. In answer to our inquiry he says he does not speak English. Nevertheless, he understands it when spoken, though his replies are all given in his own language. Cast a look round the room. An Erard grand piano, with metronome on it, is near the window. On either side of the fireplace are large bookcases containing bound volumes of music.

On the walls are several objects of interest. A crayon sketch of Mr. Guilmant himself in youth, seated at an organ console. A signed portrait of Cavaillé Coll, the great French organ builder. Two oils by a lady, David playing before Saul, and St. Cecilia. Two large gilt wreaths, fashioned after oak leaves and tied with ribbons—both expressions of esteem, one of them from Amiens and the other from Boulogne. In the music room is a small one manual and pedal organ built by Guilmant's father.

In quiet fashion our chat begins, Mr. Guilmant's gentle responses being as characteristic as the animated smile, which lights up his face as we strike points of agreement.

"Have your visits to England led you to make any note of English musical taste and English audiences?"

"I think that the musical taste of the English is most eclectic. They love classical music and yet show a lively interest in works of a new and advanced tendency."

"Do you notice any parts of England that are specially responsive to your playing?"

"In the North, at Sheffield and Manchester, where I play every year."

"What sort of organ music do English people seem to like best?"

"Both fugual and melodic."

"Are our organs, as a rule, good, and equal to those of France?"

"There are some very good organs in England, especially from the point of view of foundation stops. There are also English organists of very great talent. I have always admired the English church choirs, and the boys' voices are beautiful."

"What do you think of the harmonium? The French seem to understand it and like it better than the English. Have you written for it specially?"

"The harmonium is a special instrument, and must be treated differently to the organ. There are both delicate and charming effects to be got from it, but it has not power. I prefer the French harmonium, and above all those of Mustel to all others. I have written some special pieces for this instrument."

"We have already announced in the 'Musical Herald' the arrangement you have so generously made by which any of your compositions can be played in England without fee. Do you think that other French composers are likely to make the same arrangement? The collection of fees for performance is contrary to English ideas, the impression being that the composer makes sufficient profit on the sale of his music. Hence there is often a little ill feeling

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aroused. At the same time you know that French organ composers are increasingly popular in England."

"I do not know the feelings of my colleagues relative to the question of authors' rights in England. For my own part I have been happy to obtain from the Society of French Composers liberty for the free performance of my organ works in England."

The conversation passes to minor points. "I think," says Mr. Guilman, in answer to a question, "that you must not try to imitate the orchestra on the organ. This magnificent instrument is an orchestra of a special genre, and must stand by itself." In reply to a second question he recommends, as a French instruction book for the organ, the organ school of Lemmens. He admits that there are not in France many concert halls possessing an organ, but adds that the French public appear to show a liking for the organ recitals which he introduced to Paris in 1878.

"It is eighteen years," says Mr. Guilman, "since I first went to England, and I have repeated the visit every year since, sometimes twice in the year." He comes in Lent, when the music at La Trinité is reduced to almost nothing, and when the English church, taking a more sensible view of the matter, encourages the reverent performance of serious music. He comes also sometimes in December. To see a large English church, holding say 1,500 people, crowded to hear Mr. Guilman's playing is a most interesting sight. The surroundings are solemn. The people sit in silent ranks. For an hour the stress and strain of work stop; the current of life turns back; and upon the spirit there falls the hush of music. One of the churches which Mr. Guilman always visits is the Hampstead Parish Church. The organist, Mr. James Shaw, is well-known as a player and composer. He and Mr. Guilman are fast friends. They have exchanged dedications in their published works; they play each other's music. Mr. Shaw, at our request, has written the following admirable appreciation of his friend:

"In a country of remarkable organists and organ music two names stand out from all others as being specially representative of the present day style of music for the organ. These are Alexandre Guilman of La Trinité and Ch. Widor of St. Sulpice, Paris. There is every reason for the remarkable eminence and popularity of both. The spontaneous beauty of Mr. Guilman's music is its chief charm. Added to this the correct and scholarly structure of all he does attracts and satisfies the critical faculty of every educated musician. It points to a deeper meaning than can be given by the very ordinary flashy, trashy stuff which marks most of the unmeaning outpourings of the modern French school of frivolous 'tunes' with vamped accompaniments. I only need to instance the remarkable construction of the close of his first sonata, or the beautiful treatment of the Meditation in A (composed for the opening of the organ at St. Sulpice in 1862) as proofs of the fine workmanship of this composer. Fine themes, sustained interest, refined and scholarly treatment, and that nameless charm which is the true inspiration and individuality of the composer (and which so distinguished the music of his master and friend Mr. Lemmens)—these are the characteristic properties of Guilman's music.

"It sometimes appears as though the very serious minded among our English organists are disposed to class Mr. Guilman with the lesser and much shallower foreign composers. This no doubt comes from the distrust and almost contempt felt to some extent in England for organ music which has not the long drawn legato chord and counterpoint construction of the English orthodox school. Everything of a different nature has to submit to the same wide condemnation. The best proof of the excellence of Mr. Guilman's music is in the remarkable influence and popularity it has attained among all classes—the liberal minded, educated musician and critic as well as the merely pleased listener who forms a unit among the thousands who gather to hear Guilman's music performed by himself.

"I have frequently sat by Mr. Guilman at his recitals, and have always been first struck by his quiet deliberation. I never yet saw him jerk a stop either out or in, either by hand or composition pedal. He is not a restless 'stop changer.' As will be seen by his works, he likes to arrange his music for certain combinations, and with here and there a slight exception to stick to them. So there is nothing hasty, irregular or blurred. The touch is perfect, crisp, clear, with beautiful wrist staccato as well as smooth finger legato. The hands are held well over the keys, and never sprawl. The accent, phrasing and vigor of attack are wonderful. Take for example the F toccata by J. S. Bach. One always feels the truth of the emotional sway of Mr. Guilman's play in slow expressive music, and not less so the force and brilliancy imparted to those quick and fiery movements which bring out the qualities of his fine execution.

"I think we are possessed of as fine abstract players. Nothing could be finer than the playing of Mr. Walter Parratt at Windsor, or Dr. Peace, of Glasgow. But it must be confessed that in Mr. Guilman we have over and above the player an individuality which has put a very distinguishing mark upon the organ compositions of the present century. No insular jealousy or affectation of superi-

ority ought to come in the way of full and generous recognition of such genius and worth."

Mr. J. K. Strachan, the young Scottish organist, who was for some time a resident pupil of Mr. Guilman, has readily responded to our request for some notes on his master. "Guilman's 'Grand Pieces for the Organ,' now in seventeen books," says Mr. Strachan, "stand as the greatest things in organ music since the time of Bach. One of our great English players has justly said that no one can estimate the stimulus which Guilman's works have given to the study of organ music for solo purposes. The originality of his best compositions, combined with the most artistic effects procurable from the modern kind of instruments, have laid a foundation for organ playing entirely new, to which the rising school of French organists—Widor, Salomé, Dubois, Boellman, Gigout, Tourbelle, Grison, Franck and many others—have shown their indebtedness."

Mr. Guilman by the way has published his works slowly, and has retained all copyrights, plates, &c., in his own hands. He has profited greatly by this plan. Messrs. Schott are simply his agents. On a Sunday morning Mr. Guilman presides at La Trinité and plays the interludes and voluntaries. One may meet some of the most eminent musicians of the time in the spacious organ chamber. Organists come from all parts of the world, America being strongly represented. Guilman plays the opening voluntary. This is often a long and grand composition. He will play on these occasions one of his own sonatas, a sonata by Mendelssohn, or a fugue by Bach. The interludes are short but perfect models of improvisation. The concluding voluntary is the chief musical event of the service. Rarely do the congregation disperse until the last chord. On six consecutive Sundays I remember hearing nothing but Bach at the conclusion of the service.

Mr. Guilman is private organist to the Count de Chamburn, who will listen to nothing but Bach. Mr. Guilman's duties here are exacting. He gives a recital weekly during ten months of the year, and plays every term right through the nine volumes of Bach's works issued in Peters' edition. Mr. Guilman speaks strongly against the compositions of such writers as Morandi. The only Italian composer for whom he has any regard is Mr. Capocci. Like all great organists he is also a pianist. In fact he at one time determined to be a piano player. Fortunately this idea was not carried out. He is especially fond of the piano music of Haydn, Mozart, Beethoven and Schubert. Strangely enough he does not think Mendelssohn one of the greatest composers. Speaking of his own career, he rejoices that he never played at any of his recitals the rather trashy compositions of Batiste. He never composed, nor for years has he played that popular item in the recitalist's program, "The Storm," the unmusical horrors of which he considers should hardly be classed as music.

In his recitals he plays only original organ music, and considers it a degradation of the organ to play the overtures of Donizetti, Rossini and Meyerbeer. Nevertheless he has arranged for publishers a small number of pieces which he thinks may be useful for practice or private playing. Our best English composer for the organ he thinks was S. S. Wesley, whose music he often plays in France. He does not consider Henry Smart's organ works as great. He was too much under the influence of Mendelssohn. Guilman has a whole hearted belief in Cavaillé Coll as an organ builder. Among English builders he is inclined to prefer Willis. He recommends the straight pedal clavier as made by Cavaillé Coll and Lewis. Guilman is a charming performer on the harmonium, and his canzonetta in F for this instrument ought to be better known in England. Mr. Guilman regrets the decline of extempore playing, which he thinks ought to be a strong point in an organist's education. He himself has a facility in improvisation which alone would have gained him a reputation.

Organists who have heard him improvise on any given subject need no words to recall the profound impressions his gifts in this art made. Some of our great players have rivaled each other in giving Guilman subjects which they imagined he might not successfully treat. Inspiration is the chief factor in Mr. Guilman's compositions; he will therefore write an extended work in two or three days. His sketch book is full of scraps of melody and themes for future use. All his great works have been composed in a very short time. Mr. Guilman's great pleasure at home is to have a number of his musical friends and pupils in his drawing room around the Erard grand, with the full scores of Wagner's "Parsifal," "Tristan" and "Meister-singer" at hand. For three or four hours he will play passages from these operas with astonishing skill, and one may hear him from time to time break out in admiration of his favorite operatic composer. "Gounod, Berlioz, Bizet," he will say, "are great composers, but Wagner is the very greatest." Those who attend the performances of the master's works at Bayreuth may see every year the great French organist, who is a true enthusiast for the music of the future.

Mr. Guilman was born at Boulogne, March 12, 1837. His full Christian names are Felix Alexandre. Boulogne residents of years ago recall Mr. Guilman's father, whose venerable form long haunted the streets of the old town. He was organist of St. Nicholas—a post that he held for

nearly fifty years—and under his direction his son commenced the study of music. The father died in 1887 at Meudon, at the advanced age of ninety-seven. When the boy was but twelve he began to deputize for his father; he studied harmony under Gustavo Carulli, son of the guitarist of that name. All the theoretical books he could lay hands on he read eagerly. Every day he was at the church, practicing the organ with locked doors, sometimes working for eight or ten hours, and tiring out several blowers.

At sixteen he was organist of St. Joseph at Boulogne; at eighteen a solemn mass of his composition was performed at St. Nicholas, being followed by other similar works. In 1857, when he was twenty, he was appointed choirmaster of St. Nicholas, professor of solfeggio in the communal school, and conductor of an Orpheonist society. Some years later, during a holiday trip to Paris, he heard Jacques Lemmens, the celebrated Belgian organist, professor in the Brussels Conservatoire. Thither M. Guilman went and soon became Lemmens' favorite pupil. Coming more and more to the front, and being constantly called upon to inaugurate new organs, Mr. Guilman moved to Paris in 1871, taking the place at La Trinité of Mr. Chauvet, who had just then died. He opened the organ at Notre Dame, writing his "Marche Funèbre et Chant Séraphique," especially for the occasion.

It was during the exhibition of 1878 that Mr. Guilman began the famous series of organ recitals in the great hall of the Trocadéro. He familiarized the French public with the great works of Bach and Händel, which had hitherto been unknown. These recitals continued for many years. After a time Mr. Guilman succeeded in enlisting the help of Mr. Edouard Colonne's orchestra, by means of which the concertos of Händel and Bach became possible of performance. To his yearly work in England has lately been added the duty of examining the organ students at the Royal College of Music.

When he was here in 1890 Her Majesty the Queen expressed a desire to hear him play at St. George's Chapel, Windsor. During the performance (December 17) she gave him a theme to extemporize upon, and afterward expressed her surprise at his marvelous facility of improvisation. The Queen and Princess Beatrice remained for some time in conversation with Mr. Guilman, and spoke in the warmest terms their admiration of his playing. During his visit to this country in the present year the French Ambassador gave a dinner party in his honor. He has played in Russia, chiefly at Riga, where he inaugurated the famous organ of 120 stops without couplers. At Rome he presided at the inauguration of the organ of St. Louis of France. He stayed a month in the Eternal City, playing in public every day. Pope Leo XIII. received him in a special audience and made him a Commander of the Order of St. Gregory the Great.

Mr. Guilman as a composer has worked in large and varied forms. First should be mentioned his four organ sonatas, the series of compositions known as "The Practical Organist," and a host of transcriptions from the old masters as well as from such writers as Saint-Saëns, Dumont and Campra. He has written movements also for such combinations as organ and orchestra, harmonium and piano, cello and piano, violin, piano and harmonium, and organ, harps and orchestra. "Balthazar" is a lyrical scene for soli, chorus and orchestra. "Christus Vincit" is a hymn for chorus, orchestra, harps and organ. He has composed also for harmonium alone, for male voice chorus; has written a mass, motets for one, two, three and four voices, and even in early life produced a polka for the piano.—London "Musical Herald."

**Sailed.**—Mr. and Mrs. Arthur Nickisch with their two children sailed for Europe last Saturday on the North German Lloyd steamship Kaiser Wilhelm II. On the same day Italo Campanini sailed for Southampton on the Berlin.

**Liebling's Travels.**—Mr. Emil Liebling will give piano recitals at Rockford, Ill., on May 19, at the Rockford Ladies' Seminary and at Cairo, Ill., on May 27, under the auspices of the Chautauqua Musical Society.

**Franz Rummel.**—Mr. Franz Rummel gave a recital at Altoona, Pa., last Friday week with brilliant artistic success. His program was as follows:

Andante con Variazioni.....	Joseph Haydn
Sonata, op. 53.....	Ludwig van Beethoven
Fantasia, "Wanderer".....	Franz Schubert
Impromptu, op. 29.....	
Nocturne, op. 15, No. 1.....	
Etude, op. 25, No. 1.....	F. Chopin
Etude, op. 25, No. 7.....	
Polonaise, op. 53.....	
Humoresque, op. 10.....	Peter Tchaikowsky
Capriccio, op. 76, No. 2.....	Johannes Brahms
"Forest Elves" (Wald Elfen), op. 70, No. 5.....	Ludwig Schytte
Nocturne, op. 17.....	Louis Brassin
Rhapsodie Hongroise.....	Franz Liszt

**Sixty-fifth Philharmonic Concert.**—The Dayton (Ohio) Philharmonic Society's sixty-fifth concert was given under the direction of W. L. Blumenschein at Grace Church last Friday evening. The first part of "St. Paul," Mendelssohn, and selections from "Lohengrin" were the principal numbers. The soloists were Miss Luella Book, soprano; Miss Bertha Sheehan, alto, Cincinnati, Ohio; Mr. G. Hochwalt, Jr., tenor; Mr. A. F. Maish, bass, Cincinnati, Ohio; Mr. Percy Stabler, bass.



### Paderewski's Only Pupil.

IT was on the opening night of Henschel's Symphony concerts that I first met Miss Szumowska, while the St. James' Hall was ringing with the enthusiastic applause of the audience for her refined and beautiful rendering of Weber's "Concertstück."

The invitation then given was productive of an interview which it is pleasurable now to sit down and recall. It was on November 9. The Lord Mayor's Show had made progress through London difficult, and I was an hour late in getting to St. John's Wood; but it is a blessing to meet eminent virtuosi who are homely, and I shall always remember the welcome I received from Szumowska when I stepped out of the fog into the house in Wellington road where she was staying. The sounds of Chopin's nocturne in C minor fell on my ear when I entered, but ceased as a door in the hall opened, and Szumowska met me with friendly eyes and greetings, to which Prince, a white Pomeranian, barked an encore.

Dress does much to indicate the character of the woman wearing it. Szumowska wore a gown of a dark green Scotch tartan, made in a charmingly simple manner. She is tall and slender, with a mouth and eyes ready to break into smiles, and possesses a fascinating grace of manner, with an undercurrent of seriousness, through which the light of genius shines.

"I was practicing for my tour," said Szumowska with a smile, as we passed into the drawing room, where stood the Erard grand whose tones I had heard. Prince followed, and having presently satisfied himself as to my intention stretched himself contentedly at my feet while we conversed, and in our conversation was reflected the past of Szumowska's life; the little town of Lublin, where she was born, about 50 miles from Warsaw; her teachers Strobl, Michalowski and Gorski; her student days at the Warsaw Conservatoire, and her father, professor of languages, and at one time exiled to Siberia.

"His pupils loved him so much, and were so devoted to him that the Russian Government thought he must be a very dangerous man," said Szumowska with an expressive look; "so he was exiled. There is hardly a Polish family that has not a member or relative in Siberia."

Tea was presently brought out, and over a refreshing cup I learnt much of interest.

"Life has had its sorrows for all," I tritely remarked, musing on our conversation.

"Yes," said Szumowska, handing me the basket of dainty cakes. "Let us sweeten them."

I laughed, and asked if she "felt nervous when playing at concerts."

"You ask me if I know what nervousness means," said this pupil of Paderewski. "I am so nervous before a recital that I am not able to eat for some time previously. Like Paderewski, I feel as if I would rather be buried than go on to the concert platform."

"If your children love music do not make them artists," she continued; "it is a very hard life. Yet I love my profession so much that I would not be anything other than what I am."

Szumowska as a child of three showed her intense love of music. At this early age she amused herself by picking out tunes on the piano and was remarkable for her good memory of pieces she heard.

Later, as a student under Michalowski at the Warsaw Conservatoire, she made great progress; but Paderewski was the teacher that opened up and made music a living force to her, and through him she first came to a clear understanding of her powers and expectations. I listened with interest as she quietly and earnestly spoke of the brilliant virtuoso's influence on her career.

"I first knew him in Warsaw about ten years ago, and he then gave me a few lessons. When my father died it was uncertain if I should go to Paris or Vienna. I went to Paris, and again met Paderewski at the house of my relations and his friends, Mr. and Mrs. Gorski. He was good enough to take me as his pupil. There is not another teacher like him, and nearly all I know I owe to him." The tones of her voice and the look on Szumowska's face gave evidence of the debt she felt she owed to the genius of her countryman.

Earnest, thoughtful and constant practice is the lot of a piano virtuoso, although Szumowska "cannot remember the time when she did not play," and her technic, from her early training, must be perfect, yet she constantly practices five hours a day, and frequently before starting on a tour, such as she has been making the past three weeks, eight hours a day. Those who have had opportunities of hearing her play must have understood that it is not mere note production of a piece of Beethoven's or Chopin's to which they have listened, but that a reproduction of the composer's living thought has been presented to them, such as is only possible to be given by one who by perfect devotion to music and its poetical aims has gained an insight into its inner significance.

Before I left Szumowska played with the fire and soul which only a true musician can possess some of Chopin's compositions. Like a magician, Szumowska possesses the power to transmute and transform into transparent crystal Chopin's emotional materials, and by the exquisite refine-

ment of her diction make her hearers understand the thoughts and weird eccentricity of her countryman.

"Who else but Chopin could be my favorite composer?" she replied to my query on this point.

As we were parting I asked her opinion of English audiences.

"I did not think, before I came to England, she replied, that the English people were so musical, or that they liked such serious music."—London "Magazine of Music."

### The Little Violinist.

ON the outskirts of a great city in Germany there lived a poor widow and her little son. Mrs. Aurlich earned a scanty livelihood with her needle, and little Berthold made himself useful by gathering wood, running errands, and working in their small garden during the summer. The warm weather was a pleasant season, but in the winter when work was scarce they were often hungry.

But Berthold was not unhappy; he lived in an ideal world, a heaven of harmony. For him all nature was an orchestra; he heard music in the whispering of the great pines in the forest behind his cottage home, in the evening zephyrs, in the tinkling streams, in the chiming of the church bells in the village near by; at night a mighty chorus of unseen minstrels lulled him to sleep.

Mrs. Aurlich's health began to fail and she was finally obliged to give up the little work she already had. One day when Berthold was absent in the forest gathering wood he was detained until quite late. He hurried home, and as he approached the cottage he saw that there was no light shining from the window.

With an anxious heart he hurried into the house and called his mother, but received no answer. He groped his way across the room through the darkness, and stumbled over her, where she lay unconscious on the cold floor.

Very much alarmed, the lad knelt down and chafed her hands and sprinkled some water on her face. After a while Mrs. Aurlich opened her eyes and, assisted by Berthold, managed to reach the bed, and for several days the lad was her only nurse.

The poor woman did not seem to improve. She needed some nourishing food and medicine, but these cannot be obtained without money. Berthold begged her to allow him to go into the village and borrow some money from a relative residing there, but this she would not consent to; she was very proud, and the relations between herself and her relatives had not been very cordial since she had become poor.

The widow did not realize that she was very ill, and she thought that a few days' rest would restore her again; she felt no severe pain, but was very languid and weary; breathing was difficult, and her head and hands were hot and feverish, while her feet were like "blocks of ice."

It was a very cold day; the sky was dark and threatening, and Berthold heaped the little fireplace with wood, but the heat all went up the chimney, and the house was very cold.

He had only a crust of black bread for his breakfast; the last of the loaf was nearly gone, and he had put the last grain of chickory coffee into the pot to make a cup for his mother. There was no milk or sugar for it, and when the mixture was hot he went over to the bed.

"Dear mother," he whispered softly.

She lay very still, her eyes closed, her hands crossed over her breast. She looked like the picture of a dead saint he had seen in the art gallery of the city which he had once visited with his father. The sick woman opened her eyes, and smiling began to caress his hand.

"Will you have some coffee, mother?"

To please him she assented, but when he brought it to her she could not drink it; her stomach was too weak to retain it.

"Let it rest on the table," she whispered, "it is too hot. I will drink it by and by."

The tears came to the boy's eyes, for he knew that the mixture was too strong for her, and that she needed some light and nourishing food. He tucked the clothes about her, and smoothed the pillow. His mother thanked him with a smile, and kissed him tenderly.

"You are a good boy," she whispered.

The lad went to replenish the fire, and when this was done he saw that his mother was asleep. There was a deep flush on her face and her fingers were working nervously.

Berthold sat on a low stool before the fire in deep thought for some time; suddenly he arose and went over to a little cupboard. He took from it something covered with an old coat; this he unrolled and disclosed a violin, small, and yellow with age.

He examined the strings carefully, and then placed it at his shoulder and drew the back of the bow noiselessly across the strings. Suddenly he heard a low tap at the door, and without waiting to lay aside the instrument he went and opened the door.

"Good morning, Gretchen!" he exclaimed; "come in and shut the door softly. My mother is asleep."

Gretchen, the daughter of their nearest neighbor, entered the cottage. She was about the same age as Ber-

thold; her eyes were blue as the skies, and her hair yellow as gold. In her hands she carried something wrapped up in a towel.

"What have you there?"

"Mother sent over a bowl of rabbit soup," replied the girl, "and she said I might stay over here all day and clean up the house."

"She is very good," said Berthold; "I am afraid my mother is going to die!"

Now the lad was a manly little fellow, but he loved his mother very much, and he felt so miserable that he sat down on the stool and began to sob.

"Dear Berthold," cried Gretchen, "do not cry. The good God will spare your mother, I am sure. Do not let her see you grieving, for that will only distress her."

"You are right," said the lad, rising from the stool and brushing away the tears from his face. "Now, Gretchen, I am going to ask a favor of you."

"Of me?"

"Yes," said the lad, "it is this: I am going away for a few hours, and I want you to stay with my mother until I return."

"But where are you going?"

"Do not ask me, please. Will you stay here until I return?"

"Why of course, but—"

"Thank you, dear Gretchen," and Berthold wrapped the violin up in the old cloth and then put on his thick jacket and fur cap.

"When my mother wakes up tell her that I am out in the forest and that you expect me home very soon. It may be late before I get home, and I will stop at your house now and tell them that you will remain with us until to-morrow."

The lad went over to his mother, but he was afraid to kiss her, as it might waken her. He barely touched his lips to her hair, and then, after giving Gretchen a few directions about the fire, he hurried out, softly closing the door after him.

He looked back once or twice, and he could see the girl's fair face in the window watching him. He waved his hand to her and hurried on. He stopped at the farmhouse where Gretchen lived, and begged her parents to permit her to stay with his mother until morning. They were kind hearted people and consented; they insisted on his drinking a bowl of milk, which was very acceptable. After thanking them he set out on his journey.

A wind storm raged violently, so that the lad could scarcely see his way, and the drifts of snow were often far above his waist. On either hand the fields stretched white with snow; the pine and fir trees which skirted the road presented curious and fantastic forms, and the bushes were like goblins with white sheets around them.

It was already quite dark when he reached the great city, although the hour was early. At first the lad was fairly bewildered with the unaccustomed noise and bustle, the crowds of people and the thousands of brilliant lights which he had never seen before.

But in order to carry out his plans successfully and reach home that night, Berthold knew that he had no time to spare.

He selected a place near a public square and took the cloth from the violin; with trembling fingers he tightened and tuned the strings and then began to play.

In a very short time a crowd gathered around him, but he did not mind them in the least, and played on. Two men, tall and distinguished, attracted by the sight stopped to listen.

"What have we here, Hans?" said one.

"A wandering minstrel, Ole. Let us go nearer and have a peep."

They crossed over the street and pushed their way through the crowd. The stranger called Ole went over to the lad, and smiling down upon him asked him where he lived and why he was out so late.

In a few words the lad told the gentleman his simple but touching story. The tall stranger stooped and took the lad up in his arms and kissed him.

"You must come with me," he said, and his face and voice were so kind that Berthold was not at all alarmed.

The two men spoke rapidly in a strange language and halted before a magnificent palace brilliant with many lights. They entered, the tallest still bearing Berthold in his arms.

They passed through an elegant corridor with wonderful pictures and thousands of lights until they came to the door of a chamber at the end. The stranger put the lad down and brushed his hair a little.

"Fear nothing," he whispered; "remember we are your friends."

They entered a magnificent apartment, which was crowded with elegantly dressed ladies and gentlemen. One of the company, an old, white-haired man, came forward to welcome them; the tall stranger whispered something, and Berthold could see by their looks and gestures that he was the subject of their conversation, and that the old gentleman seemed to be very much amused.

He came over to the lad and pinched his cheek. The lad noticed that his breast was covered with ribbons and stars, and he knew he must be some great prince. After a few

minutes' conversation he turned to the assembled company, and in a strange language began to address them.

At this every one became silent and the lad saw that all eyes were upon him. When the Prince had ceased, the tall stranger, Berthold's friend, stooped and whispered to him.

"Now, my lad, do not be afraid," he said kindly, "play your best."

Berthold raised his violin to his neck and began to play a little song that he had composed himself. It was very simple, but sweet and touching and thrilled every heart. When he had finished the whole company applauded, and the Prince bade him play again.

After the applause had subsided the tall stranger stooped and kissed the lad, and then took the violin into his own hands and, wonderful to relate, played Berthold's composition with variations; never were heard such ravishing sounds, and the delighted company applauded loudly.

But suddenly the lad thought of his sick mother at home, and the tears came to his eyes. His tall friend noticed this and when he questioned him the lad told him his thoughts and begged to be allowed to return home, as his mother might be anxious.

The two strangers bade the company farewell and Berthold bowed very low. At the door of the palace a splendid sleigh was waiting and the lad explained to the driver where to go, and the city was soon left far behind.

When they arrived at the cottage the lad descended first and opened the door very softly. His mother was awake and Gretchen was sitting beside her; she sprang up with a glad cry when she saw Berthold.

"My dear boy, where have you been?" said his mother, kissing him, "and who are these gentlemen?"

"We are his friends, madame," said the one who had played the violin; "we have come to help you."

They had a long and earnest conversation with the sick woman, and promised to return again on the morrow; on the table they left a letter, and when they had taken their departure the sick woman opened it and found two large bank notes; the letter begged her to accept the money, and promised to give Berthold opportunities to educate his musical talents in the future, and the signatures at the bottom were those of "Ole Bull" and "Hans Christian Andersen."—Henry Cole, in "Sun."

### George Alexander Osborne.

TO many of the present generation who follow music, the work of the gifted composer, pianist and teacher whose name heads this column is almost unknown. And yet in his time George Alexander Osborne has played an important part in the world of music, abroad as well as at home. But he gave up professional work some years ago, and though he still uses his pen, still plays with the delightful charm of old, and is still to be seen at our best concerts, his triumphs belong to the past, and he represents an epoch we now regard as historical.

Not many among us can claim to have taken part in the festivities which celebrated the victory at Waterloo, and, most interesting to us musicians, to have been on terms of close intimacy with Mendelssohn and Meyerbeer, Cherubini and Chopin, Berlioz and De Bériot, and to have played with Onslow, Thalberg and Heller, to cite a few among some famous names of the past. Perhaps the most remarkable thing connected with Mr. Osborne is the brightness with which he bears the burden of eighty-five years; one cannot assert that his step has the lightness of yore, but it may be truly declared that his heart is still young, and despite his advanced age he still loves dearly his art, and is as eager to listen to the latest symphony or hear the last new executant as any of the most active and enthusiastic lovers of music among us.

Mr. Osborne was born at Limerick September 24, 1806. The third son of his father, who was organist and vicar choral of the ancient cathedral in the old city of the south of Ireland, he soon showed that he was a born musician, and at the early age of twelve deputized for his father, playing the choral service and accompanying the stock anthems in the cathedral books, written in the old C clefs—there were no concise three-halfpenny copies in those days. The boy distinguished himself by introducing the anthems of Sir John Stevenson, at that time one of our foremost native composers, who resided in Dublin. But Limerick was too small a sphere for young Osborne, and after he had studied diligently with his father, who enjoyed some local renown, the youth began to think of his future career, and longed to go to some of the chief centres of art and hear music of all kinds.

An unexpected opportunity presented itself. A sister of Mr. Osborne, Sr., who lived in Brussels desired to see her brother on business; as he could not leave his work, young Osborne was sent instead. London at that time was a formidable journey from the South of Ireland, and it took some time to reach the capital. Here he stayed a few days, and was in the musical seventh heaven when he went to the opera and heard Pasta in Cherubini's "Medea;" Spagnoletti played the violin, conducting at times with his bow, and among the orchestral players were Lindley on the cello, and the famous Dragonetti with his double bass. He reached Brussels by the way of Ostend and Ghent, and the visit it was purported he should pay his aunt lengthened

into a stay of eleven years. The youth went to Brussels with no fixed plans for the future; his family desired him to enter the Church, and consequently he attended Dr. Prince's Classical Academy, a school of some renown, where most of the English people living there sent their sons.

Young Osborne's bright, imaginative mind, genial manners and facility at the keyboard won him many friends, and notably one who practically determined his future profession. This was the Prince de Chimay, whose generous patronage of music was widely appreciated, and whose name is venerated beyond the confines of his country. His wife was the historical Mrs. Falien, who during the great French Revolution saved the lives of many of the unfortunate prisoners left for execution; his grandson is now the Belgian Minister for Foreign Affairs. The prince's château was the rendezvous of artists of all ranks, but chiefly musical and literary; Mrs. George Sand was a constant visitor there. He himself was an excellent violinist; possessing an exact taste, none but the best music, whether for the church, stage or concert room, was heard at Chimay. The school was a good one for an impressionable youth, and as many of the best musicians of the day were constantly at the château Osborne was brought into close companionship with Fétis and other distinguished men who must have exercised a certain influence on him.

The prince was indeed a generous benefactor; he sought out young musicians, paying for them to be properly taught. Osborne had no need of this instruction, but he loves to tell of the prince's goodness, and declares that the three months he spent during every summer at the château were among the most enjoyable periods of his life. He learnt orchestration by a diligent study of the full scores in the library at Chimay, and wrote many little pieces for the prince's orchestra; at the parish church he used to conduct the masses of Haydn, Mozart, and one by Auber, to whom by the way he gave a chorus which subsequently did duty in "La Muette de Portici."

The château was furnished with a bijou theatre, and Osborne here made his appearance as a singer in an operetta "L'Ours et le Pasha," one of the company ascribing its success to his "curious French"—he had not then completely mastered the language. It thus came about that at the age of twenty the young man formally adopted the profession, and he supported himself by giving lessons, contributing to the family chest in Ireland. So successful was he and so highly did the Prince of Chimay rate his abilities that he procured for the young Irishman the post of instructor to the King of the Netherlands' son, the Prince of Orange (the late King of Holland). For his services he was decorated with the Oaken Crown, and named Maître de Chapelle.

His concerts in Brussels were among the most popular events of the season, and at one of these he made the acquaintance of De Bériot, with whom he wrote thirty-three duets for the violin and piano, brilliant pieces, admirably adapted for their purpose and pieces which are still popular and played. At that period Holland and Belgium formed one state under King William, but in 1830 a revolution broke out, the Belgians seeking to throw off the Dutch yoke, and in this they succeeded after three days' hard fighting.

Osborne joined a volunteer party of order formed to protect the inhabitants against pillage; by mistake they were attacked by a knot of Liégeois on the boulevards, one of whom fired at Osborne at close quarters. Fortunately for music the gun did not go off, and all that happened was that the amateur soldier was made prisoner, taken before Prince Frederick who commanded, and after an explanation was released. The division of the country naturally made a great difference to the importance of the capital, and Osborne determined to try his fortune in Paris, although the English Ambassador urged him to stay and press his claims for consideration on the king, who on his part was ready to recognise and make use of the talents of the young Irish musician.

Osborne went to Paris in the summer of 1831 and was received with open arms by his old friends located there. Chief among these was Chopin; with him Osborne was on the most intimate terms; there is hardly one of the compositions of the romantic Polish composer that Osborne did not hear before publication; he knows and plays them all, and it is no secret that Chopin players often repair to his house at Regent's Park to ask the opinion and advice of the venerable musician as to the rendering of certain passages in Chopin's writings. Berlioz was another friend with whom Osborne was most intimate; in many ways he helped and gave encouragement to this eccentric genius, and one of his published "lettres de voyage" was addressed to his staunch foreign friend.

Paris at that time was perhaps at the zenith of her letters and art reputation. Osborne, mixing in the best of these circles, found that he had yet something more to learn; he accordingly went to Pixis for lessons on the piano, studied harmony under Fétis and composition with Reicha. Later, he placed himself under Kalkbrenner, then one of the most prominent players and teachers in Paris. Thus completely equipped for his life work, Osborne occupied a prominent position among the musicians resident in the French metropolis, enjoying some excellent teaching, writing numerous

morceaux de salon, and giving concerts always well attended. To this period belongs some music of a more serious type; three trios for violin, cello and piano, a quartet for wind and piano, and later a sextet for piano, strings and wind, amply showed that when the occasion demanded Osborne could not only write drawing room pieces and brilliant fantasias on airs from the last new opera, but that he could produce music composed in classic form furnished with melodious themes, richly varied harmony, originality of treatment, and replete with a grace and refinement of expression which is to be found in all his works, and indeed forms a distinctive feature of his music.

These works, together with a fine sonata for violoncello and piano, have been heard in England, but not so frequently as their unquestionable merits entitle them to; it may be assumed that they were written at a period prior to the revival of the taste for classical compositions, and when the demand of the day was for lighter, showy music, and such pieces of the emotional and romantic order as are the character mazurkas, valse, impromptu, and nocturnes that proceeded from Chopin's, Cramer's and Kalkbrenner's pens.

At Paris Osborne met Mendelssohn, and in two delightful papers he read many years after at the Musical Association ("Berlioz," 1878-9; "Reminiscences of Frederick Chopin," 1879-80) he told us much as to the artistic life of Paris in the "forties," and we get glimpses of the meetings and doings of the famous musicians then resident at the French capital. He relates on one occasion, when Mendelssohn, Chopin and Hiller dined together, the discussion about the manuscripts of authors became so animated that instead of Osborne asking the waiter for the bill, he exclaimed, "Garçon, apportez-moi votre manuscrit," a lapsus that amused Chopin greatly.

A paper he read during Musical Association Session of 1882-3, "Musical Coincidences and Reminiscences," is full of anecdotes concerning the notable musicians he was brought into contact with during his residence in Paris. Among his other friends in Paris he counted Cherubini, Auber, Moscheles, Heller, Baillott, Paganini, Labarre, Ernst, Rossini, Liszt, Hiller, Balfe and Onslow, whose fine string quartets, never heard in public here, are much admired in France.

With 1848 began what may be termed Osborne's "third period;" and by accident, as it were, he settled in London. Oddly enough when he came here he found himself already famous. A little drawing room piece he had written, entitled "La Pluie des Perles," had found its way over here, and was enjoying such an extraordinary popularity that no fewer than twelve music publishers issued editions of it. "La Pluie des Perles" was quite worth playing, and everybody who could attempted this brilliant little morceau. By the way the piece is still played, not only here, but in France, Germany and Switzerland. To the lucky composer it proved to be better than a shower of pearls, for the copyright was his and it was the commencement of a shower of gold.

Orders poured in on him, not only from London, but also from German, French and Belgian publishers eager to obtain transcriptions and original pieces from his pen, 50 guineas being readily offered for half a dozen pieces. Accordingly he wrote an immense number of pieces and enjoyed the reputation of being the fashionable writer of the day. He at once obtained a considerable share of the best teaching in London; members of many noble families owe their knowledge and love for music to him, and not a few own an affectionate regard for their old master, who was ever a conscientious, skillful teacher. Osborne went two provincial tours, the first in 1847 with Alboni, Salvi, Corbani, under Mr. Willert Beale, the second with Catherine Hayes, Ernst, Piatti and Payne.

At concerts in London he accompanied Malibran, frequently playing one of his violin duets with her husband, De Bériot; when on the tours one of his string trios was usually performed. His playing was ever that of the refined, perfectly trained artist, tinged with an impulsive brilliancy that may be safely ascribed to his Celtic blood. In London, among other important concerts, he played at the "Musical Union," making his first appearance at the season of 1845, when he played the "Kreutzer Sonata" with Sainton. His friendship with Ella, the founder of this famous association of artists, extended to his death only three years ago. As a trait of Osborne's thoughtful, unselfish nature, it may here be mentioned that when the old blind man was forgotten by the many artists he had befriended, and helped in their career, Osborne was a regular visitor, cheering him with the news of the day, and when Sunday came it never failed to bring his old friend to his side to read to him and to talk of something far above earthly things.

Osborne was a tremendous hard worker. He traveled an immense distance in the course of the week (for some time as far as Malvern), and yet he found time to issue a large number of pieces for his instrument, together with a vocal scena sung by Mr. Cummings at a Worcester Festival; a scena for soprano, sung by Mrs. Rudersdorf, at Norwich; an andante and rondo for the violin, dedicated to Joachim; several songs, part songs, anthems and a communion service singularly earnest and devotional in tone.



He has written two operas; one remains in manuscript, the other, "Sylvia," on being accepted by the Pyne-Harrison combination for Drury Lane, was printed and announced for performance, the abrupt closing of the theatre causing this to be dropped.

He has written three orchestral overtures, which have been frequently played in London, Brighton, Manchester, Liverpool and at the Crystal Palace; lately he composed a "Marche Funèbre," and a few months ago, for the wedding of his son, Capt. C. A. Osborne, of the Sixth Dragoon Guards, he wrote quite an imposing grand march for the organ, the introduction on the pedals in the finale on a chiming passage as delivered by the bells is quite a novelty; the whole composition is original vigorous, and one would hardly judge it to be the production of a man midway between the eighties and the nineties. Osborne is a member of the Philharmonic Society, and has often served the office as director; he is a director of the Royal Academy of Music, a vice-president of Trinity College, London, and until lately was an active member of the Musical Association, where his ready wit and racy speeches used often to brighten the serious discussion.

He is a capital speaker, and many who have heard him speak at the meetings and dinners of the College of Organists must have carried away pleasurable recollections of those enjoyable occasions. He has always an appropriate anecdote on hand and a ready answer to any question asked. For example, when the writer of this notice requested to be furnished with certain epoch making dates for the purpose of this memoir, he was "referred to the family grocer!" and some time ago a friend, who was going to Paris and persisted on Osborne furnishing him with some introductions to his old friends there, received what he asked for gravely directed to certain notabilities who repose in "Père la Chaise" and other cemeteries.

So far as music is concerned, Osborne is as young and as keen as ever. Only last year he played at the concerts of the Chamber Wind Music Society his quartet and beautiful sextet for piano, strings and wind with a verve, tender grace and perfection of technic that fairly astonished the younger generation who did not know Osborne's powers. It may be a useful lesson to many a mature musician to know that he practices his scales and exercises daily; the result is that he is ready to play anything one asks for, from a fugue of Bach's or sonata of Beethoven's to a show piece by Thalberg, an extravagance by Liszt, an excerpt from Wagner, or the last piece by Moszkowski. Nothing gives him trouble, but Bach is his favorite author. He goes to hear the newest music of importance and the last pianistic wonder, and his criticisms are keen, though kind, his judgment displaying a power of analysis and assessment of value that possibly represents the accumulated experience and wisdom of years.

Time, though it has dimmed his eyes, does not seem to have affected his strong, flexible fingers. As an example of this I may say that lately, on playing a piano duet with Mr. Osborne new to him and rather full of accidentals and queer chords, at the end the veteran pianist remarked: "Well, my eyes may not be as young as yours, but my fingers are a good deal freer!" a critical remark perfectly true. It is now some twelve years since Mr. Osborne retired from the active pursuit of his profession, and despite his great age he is well; he still delights in his beloved art and enjoys the companionship of a large circle of friends, to whom he is endeared by his kindness of heart and who frequently meet at his hospitable table. That he may yet live for years to come to continue to enjoy his well earned otium cum dignitate, to charm his friends and still delight them with his playing, must be the hope and desire of many besides the writer of this notice. T. L. Southgate, in London "Musical News."

### The Musical Pigeon

WHEN the traveler visits Peking for the first time he is struck by a strange music that seems to be upon the air, says Ernest Martin in the "Inter Ocean." It approaches, retreats and then dies away. After some moments it will be repeated. Looking upward at the instant when the aerial orchestra is at its loudest there appears a light cloud whose tint shows against the blue of the sky. The cloud approaches and is seen to be a flock of pigeons, which wheel and circle, and finally settle upon the eaves of the house to which they belong.

The music ceases, and the traveler is convinced that the birds are the musicians, but he is puzzled as to their instruments, and how the poetic rising and falling music is produced. The instrument is called a Chao-tse: the word Chao meaning whistling, and the tse signifying mechanical. A Chao-tse is a mechanical whistle. The form of the little machine varies according to the material from which it is composed. Some are made of reeds placed together in the form of pipes, such as Pan played, and others are made of small gourds. At the extremity of each reed or on the face of the gourd is placed a whistle. The whole instrument must be light enough for the bird to experience no difficulty in flying. It is fastened to him by means of a thin strip of wood which goes between the two central tail feathers. A small ring is attached to this, and a light stick

thrust through it. This holds the machine firmly. The whistling is varied by the way in which the air penetrates, and the force is proportioned to the rapidity of flight. The notes vary according to the dimensions of the reeds or gourd.

But what is the use of the Chao-tse? Is it simply a fantastic idea, artistic or useful? It combines all of these qualities. It is not an ancient institution. It was not in existence when Peking was a great and superb city, well governed. It is difficult to give the precise date when Peking's decadence commenced, but it is certainly now in a most deplorable condition. Mr. Whyte has said that it is the dirtiest, the most poverty stricken and miserable city in the world, and after one has lived there for several years he has great respect for Mr. Whyte's judgment.

There is no sewerage system, and the inhabitants have adopted the custom of the Mussulman villages and left this service to the birds of prey which abound in the country about Peking.

The falcon, the eagle, the sparrow hawk of Stephenson, and the Buteo poliolegus take up all the animal and vegetable refuse of the city.

These are very destructive to all domestic fowls, particularly the pigeons, which are very dear to the Chinese. They cannot kill the birds of prey, as they are so necessary; it is cruel to confine the poor pigeons, so the Chinese have constructed the Chao-tse, which frightens their enemies and allows the pigeons to fly about in peace. All people have their superstitions, and the Chinese have more than most. Some of them are grotesque, some are childish; the Chao-tse is among those that are charming.

As a people they love sound. They imagine that they hear in the clang of the gongs and the clocks which they set in motion on their holidays the voices of their ancestors. The sounds of these little instruments which they attach to the tails of pigeons translate to them mysterious messages from emperors of past dynasties. The Chao-tse is the most poetic thing in the capital of the Celestial Empire.—"The Musical Visitor."

### Bach's Trumpet Parts.

A LETTER printed in your April number (London "Musical Opinion") and signed C. A. B., on the Bach trumpets is worth notice. A few years ago, knowing a few good Italian amateurs, I had a mind to see if they could do anything with Sebastian Bach, and finding among my music a (full score) copy of the Magnificat, we tried the choruses in private. I chose the work because the phrases are more akin to Italian tonality than many of his works, and the Latin words were another convenience.

Italians do not shirk when they sing at all, and the volume of tone was sufficient; the difficulty is to get them to restrain their force. The thing went smoothly enough and without coarseness, but the number of voices available was not enough to allow of any semi-choruses; which arrangement I look on as essential both for effect and to give the singers necessary repose so as to keep in tune. There was never any idea of giving the work in public, as it would attract no audience; and it was not even worth the singer's while to get up the choruses with a view to a church festival, as the exclusion of the women's voices from the Catholic churches rendered such a work impossible. We had a few instruments, and, had it been worth while to complete the band, I had intended to call in the aid of three saxophones to play the trumpet parts; which is carrying out a little more completely C. A. B.'s idea of the clarionets.

It happened however, in the meantime, that in order to complete the parts I had the three trumpet parts written on the double staff, to be played on the harmonium; and on one occasion the player, forgetting orders, put on the grand jeu, which, as your readers well know, has in an Alexandre instrument the effect of adding a very powerful double—in other words, of taking the whole sound down an octave. The effect was so satisfactory, and appeared so much in harmony with the character of the work, that I directed the double stop only to be used, to the great comfort of everyone. Thus far my experience is in favor of what C. A. B. suggests. I do not know, however, whether history would confirm the notion that John Sebastian contemplated trumpets of so low a pitch.

Being on the subject of Bach, may I trespass a little further on your space by observing on another letter signed J. Borschitzky, the general sense of which is excellent, but which contains one curious slip. The writer says: "Bach has done good service to pianists by his 'Wohltemperirte Clavier' by enabling them to play in all the twenty-four keys equally well." Thus far all is right; but he adds, "and annulling the notion that on the piano one key has a different character from another key." Then what was the good of writing in all the keys? If the key of C sharp has no character that distinguishes it from C, why write a prelude and fugue in that key? Why not write them all in C, or in C minor?

Those preludes and fugues seem to show that each key has its appropriate character, even on a tempered clavier. What Bach abolished was the notion that it is necessary to have "wolves," i. e., one or more keys totally unplayable. It

is too commonly assumed that "well tempered" must necessarily mean equally tempered. But do we call a room "well proportioned" when it is a cube? Or a man "well built" when he is as broad as long? Or a hand "well shaped" when all the fingers are one length? And a dinner "well cooked" when all the dishes taste just alike? We, indeed, object to anyone being so strongly flavored as to spoil our taste for the rest; but I take it that a variety of ingredients is no bar to good harmony. A "well tempered" clavier is one in which all the keys are playable, or if you like it, equally harmonious; because all have some imperfections, it does not follow that they must all be made just alike by having these imperfections in just the same place in each scale. It is the variety of such distribution that imparts their character to the different keys.

This error, as I conceive it to be, does not invalidate the burden of Mr. Borschitzky's letter as to the tuning of the violin; but it is an error which lies at the root of much misapprehension, such as that shown in Mr. Dyson's letter on the chromatic scale. The attempt to make the keyboard chromatic scale the basis of notation would be indeed worse than building in sand. From an acoustic point of view Euclid 2,000 years ago showed the semitone to be a mythical quantity; from a harmonic point of view Mr. Carleton has briefly stated the arguments that briefly show the chromatic scale to be no scale at all. To tie notation to it would bar the way against any hope of bringing our musical science and notation up to the level of modern compositions, an advance which is advocated in Mr. Rhodes' paper in your April number, to a continuation of which I look forward with great interest.

I wonder whether many people enjoy Mr. Herman Smith's papers as much as I do? If so, he is a public benefactor on a large scale.

Yours, &c.,

ANTONIO MIRICA.

NAPLES, April 15, 1893.

SIR—While entirely agreeing with C. A. B. that the long trumpets now used in the performance of Bach's works do not reproduce the effect intended by the composer, I am altogether unable to accept his suggestion as to transposing the parts an octave lower.

The reason why the newly constructed long trumpets do not and cannot possibly give the proper effect will be clear to anyone who has studied the nature of orchestral instruments.

It is well known that the quality of the acute register of any instrument differs from that of its medium register. The long trumpets are, I believe, crooked in G, the length of the tube being between five and six feet; and Bach's high notes on these instruments are contained between the sixth and twelfth overtones, or mostly in the medium of the instrument. But on the old trumpets, the same notes are in the octave between the eighth and sixteenth overtones, nearly all in the acute register, which begins at about the tenth upper partial. This is one reason of the difference of tone, another being that the bore of the new instrument is, I believe (I have not the exact measurements before me), much wider in proportion to the length of the tube than in the old trumpet. This makes the tone of the instrument approximate rather to that of the cornet-à-piston.

But I cannot for a moment admit that Bach intended the parts to be played an octave lower. In many places the effect would be altogether lost, but apart from this question there is the fact that the parts could not possibly be played an octave lower, because many of the notes would not be on the instrument at all. If it be argued that Bach sometimes used a trumpet with a complete chromatic scale (the tromba da tirarsi), the simple answer is that when he uses this instrument he never treats it as a transposing instrument, and therefore the trumpet parts in such works as the Orchestral Suite, played at the last concert of the Bach Society, could not have been intended for that instrument.

It is known that there were in Bach's time two classes of trumpet players—the clarin bläser, who played the florid passage lying in the highest octave of the instrument, and the principal bläser, who played almost exclusively in the lower and middle register. Händel uses the name principal for the third (lowest) trumpet in the occasional oratorio and the Dettingen Te Deum. Owing to the different way in which the trumpet is treated by modern composers, it would no longer pay any player to practice as a clarin bläser the highest notes of his instrument—as he would thereby render his embouchure less certain in his ordinary work—for the sake of playing Bach perhaps two or three times a year.

There is, therefore, little hope of our hearing Bach's trumpet parts as he intended them. The best reproduction of the proper effect that I can recall was at a performance of the Christmas Oratorio in the Albert Hall many years ago, when the high trumpet solos were played on Mr. Willis' splendidly toned reed stops on the great organ in the hall. Such an expedient, however, would only be acceptable when the reeds of the organ were exceptionally good.

Yours, &c.,

EBENEZER PROUT.

Mr. Prout's letter first appeared in the Athenæum, and is here reprinted from that paper.

## N. L. OF M.

## Eighth Annual Meeting.

WE reproduce herewith the local reports of the eighth annual meeting of the National League of Musicians, held at Detroit on May 8, 9 and 10. It will be seen that a number of very important resolutions were passed, the effect of which will be felt in more than one direction. Our reports are from the Detroit "Free Press."

## MEETING OF MAY 8.

The National League of Musicians assembled here yesterday for the purpose of holding the eighth annual convention. Among the prominent members who arrived early were President C. H. William Ruhe, Treasurer John M. Lander, Secretary Jacob Beck, Alexander Bremer, chairman of the committee on laws and supervision; John Hunt, member of the national executive board, and ex-President Owen Miller. Soon the corridor of the Russell House presented a scene of unusual animation, and the casual observer at once divined that a feeling of good fellowship in its broadest sense prevailed among the members of the national organization. The local committee were on hand to receive the visitors, and most of the day was spent in renewing old friendships, although several committee meetings were held in the morning and afternoon. The business session proper will be begun this morning at 10 o'clock, at the Russell House.

The object of the convention is to centralize a legislative power, emanating from and sustained by the different protective associations throughout the country. It is the endeavor to elevate recognized musicians into a sphere of dignity that will secure for them proper recognition as exponents of the musical art. The convention will promote hearty co-operation, it is believed. It is the aim of the league to see that there are passed proper laws for the protection of the united associations against antagonistic elements; also to secure the legislation necessary to suppress itinerant foreign organizations which tend to bring an honorable profession into contempt. In order to maintain the high standing of the league, a rigid examination of applicants for membership is necessary.

In the sums annually appropriated by the State and Federal Governments for the promotion of the liberal arts and sciences music does not receive its just proportion. Consequently the national league recommends the local leagues to urge upon their several Representatives such attention to this matter as will lead to a better recognition of the profession. Another object of the league is to create a beneficial fund for the relief of the widows, families or legal representatives of deceased members. It is composed of societies having a membership of not less than twenty-five.

Secretary Jacob Beck made an interesting statement regarding various matters of interest to the league. "The league now has about 12,000 members," he said in the course of a general conversation. "The question of having a universal membership will probably be considered by the convention; also the old subject concerning affiliation with the American Federation of Labor. The beneficial scheme enacted at the last convention has not, I am sorry to say, been as successful as was anticipated. Whether from apathy on the part of some of the secretaries to make the law known, or from a misunderstanding of its application, at any rate the fact remains that the members did not generally respond to the project. A well-known insurance man highly commended the idea to me, and said that it was one of the best schemes of the kind he had ever heard of. Whenever a member dies each man simply puts his hand in his pocket and takes out 5 cents. The universal pitch which was adopted will probably also be considered. There is still room for much to be done in this respect. Few traveling operatic companies can afford to take their own orchestra, and a singer is apt to strike a different pitch at different places, which is decidedly demoralizing and is hard on the chorus. During the year protests have been repeatedly made against the competition of Government bands with civilian musicians and the importation of bodies of foreign musicians under contract, and while responses to the protests have in some instances been received, they have been specious and frivolous in their argument.

The father of the league, Henry D. Beissenherz, of Indianapolis, is here. He was a member of No. 1, which started in New York city with a membership of about 200. Samuel Davis, the first vice-president, will not be at the convention. John M. Lander, the treasurer, is a musician of great ability and plays a good deal for New York's 400. Alexander Bremer is a member of the Seidl orchestra. John Hunt belongs to Cappa's band.

A musician who is extremely well informed is Owen Miller, of St. Louis. Mr. Miller is a politician as well as a musician—an unusual combination—having been State Senator and having run for Congress on the People's ticket. He was defeated for Congress, but made a good showing. In conversing Mr. Miller referred to the importance of having a universal set of by-laws for all the local leagues, and said that he hoped this would be accomplished by the convention. "It would simplify matters a great deal," he said, "and I shall propose that it be done." Another matter

to be considered is the Meurer case, which attracted so much attention, the Supreme Court of Michigan reinstalling him after the action of the local league. Mr. Meurer, it will be remembered, played for the Knights Templar at Denver when Canadian and other bands were also employed.

The delegates to the convention are: John Hunt, New York; Jacob Beck, J. G. S. Beck, W. Wolsiefer, Philadelphia; George Schath, Cincinnati; E. A. Drach, Chicago; George Bach, Milwaukee; Owen Miller, St. Louis; H. F. Laube, Richmond, Va.; Thomas Jewett, Paterson, N. J.; C. H. W. Ruhe, Pittsburg, Pa.; George Nachman, Baltimore, Md.; George R. Bennett, Kansas City; C. E. Fink, Grand Rapids; H. I. Irvine, Omaha, Neb.; Harry Asmus, Buffalo; W. A. Reed, Cleveland; Gus Koehler, Toledo; J. Hoffman, Denver, Col.; John L. Malone, Rochester, N. Y.; H. D. Beissenherz, Indianapolis; George H. Eckert, Louisville; Charles McAlister, Seattle, Wash.; George Seibert, Sr., St. Paul, Minn.; Samuel J. Ruhe, Beaver Falls, Pa.; A. W. Swope, Tacoma, Wash.; Charles F. Krieger, Belleville, Ill.; J. H. Eschman, Minneapolis, Minn.; Gert Shober, Fort Wayne, Ind.; E. A. R. Meier, Duluth; August Wesche, East Saginaw; W. Samuels, Pueblo, Col.; George W. Quinn, Dallas, Tex.; Fen. G. Barker, Leadville, Col.; Fred Elikofer, Evansville, Ind.; F. L. Grambs, Birmingham, Ala.; Piene V. Ocker, Quincy, Ill.; Charles A. Liley, Newport, R. I.; Theo. J. Vincentz, Orange, N. J.; James Graham, Dayton, Ohio; Charles G. Knight, San Antonio, Tex.; Frank G. Walton, Bay City; J. H. Bevan, Fort Worth, Tex.; Edward Meister, Anderson, Ind.; Henry G. Hawkin, Springfield, Ohio; F. W. Westhoff, Decatur, Ill.; Willard E. Weike, Salt Lake City; Ferdinand Heinrich, Utica, N. Y.; J. W. Howard, Jr., Butte, Mont.

The reception committee consists of Mark Keintz, chairman; Charles O'Connor, George Keintz, J. Davis, H. Grand, L. Engell, Henry Horn, Dr. Vandervelden, H. Tucker, J. Robinson, J. Sauer, George Peterson, E. Schremser, J. Masacek, Al. Schremser, L. Sanner, H. Savage. The president of the local league, Willard G. Bryant, and the secretary, J. Meyrelles, passed the morning in getting acquainted with the national league officers.

The entertainment committee are E. R. Schremser, chairman; Charles W. Grawl, J. J. Meurer, N. Tinnette, Fritz Kalsow, H. A. Todd and B. Speil.

The guests' and speakers' committee are F. L. Abel, chairman; W. G. Bryant, J. Meyrelles, E. Schremser.

The press and badge committee are W. G. Bryant, chairman; F. Roberts, C. Roberts, L. F. Schultz.

The executive committee were in secret session all afternoon.

## MEETING OF MAY 9.

The National League of Musicians was called to order in convention assembled, at the Russell House, yesterday morning at 10 o'clock, by the president, William Ruhe, of Pittsburg. Seventy-two cities were represented by delegates. The first matter of business to be attended to was the report of the credentials committee, showing the new members who will serve for the next two years. After this report was accepted came the roll call, according to the report of the committee. A peculiar incident in this connection was the fact that just as the secretary was calling the name of the delegate from Butte, Mont., he stepped into the room and answered, having traveled continuously from Friday noon.

## Annual Address.

The annual address of the president, an interesting document, was as follows:

FELLOW COLLEAGUES—Another year has been added to the record of our association. Another niche has been filled in the space of time by our labors during the time since we last parted in the city of New York, with our God speed for the several tasks that lay before us; and now, for the eighth time in the history of the musicians of the United States, we, as their chosen representatives, assemble in convention to give an account of our stewardship during the past, and to deliberate on what will be to our best interests in the future.

Time, that great producer of large achievements, is leaving its mark in the progress of the league. Its influence is becoming manifest, and its bearing on the position of the individual member throughout the country is that of a potent factor, never to be omitted in any calculation lest the result be an erring one and prove a grave stumbling block to the project. Many were the tasks mapped out for active co-operation during the year. Much has been done toward gaining recognition of efforts on our part, toward bettering the condition of the musician, by eliminating the abuses of the past, and providing new opportunities for the future; but much more remains to be removed before we can even think that we might allow ourselves a respite from our labors, or to enjoy a period of repose. On the contrary, still greater efforts must be made on our part. More pressure must be brought to bear and still more convincing arguments must be brought home, until by sheer force of circumstances the supremacy of justice will be acknowledged by those whose greatest endeavor is to evade it now.

The musician has too long been heard as the obedient performer alone, only to delight the listener; when it comes to the recognition for the pleasure given for the service rendered, then the musician is not to be heard. He is simply to play for the listener without any other comment except that which is given performers at a charity entertainment—approval. He is, however, beginning to assert himself. Like all political economists he is learning to know that by a concentration of his efforts, by storing his energies for specific occasions, much better results can be obtained and

more lasting benefits assured to the respective communities. It is being made fully apparent by the existence of our National League of Musicians, its many branches over this vast expanse of territory, and its prosperous and continuous growth since its formation.

The growth during the past fourteen months has been gratifying. Very much so, as it appears to be more the essence of conviction on the part of the musicians themselves than to any special effort on the part of organizers, who very often find much more attraction in the revenue attached to the organization formed than to the ultimate good accomplished by the joining of forces. Much credit is therefore due to the members of our executive board, to their appointed representatives and the musicians of the league in general for the dissemination of facts as to the workings of the league, its conservative policy, and its desire to preserve the most friendly relations between the various locals during the constant intercourse of their members in each other's jurisdiction. The number of locals admitted during this time was eighteen, commencing with No. 56 and ending with No. 72, adding 1,400 members, and swelling the grand total to 11,290 members. One gratifying feature is that a great number of musicians in the city of Baltimore so fully recognized the utility of our league that they desired to become identified with it again. As the organization that had formerly been connected with the league would not make any effort to have their disabilities removed, a new organization was formed, and application made for admission to the league. After due notice an opportunity of harmonizing all interests was given to all the musicians of Baltimore; the new association was admitted and given No. 17, the same number that was held by Baltimore before.

The official organ was by resolution continued under the supervision of the president and secretary, but to be of no expense to the league. From the statements made and from assurances given we had every reason to hope that the organ of the league would be a success, and not only a benefit to the league itself, but would also eventually become a source of revenue to the generous projector of the enterprise during its publication, and repay some of the sacrifices made; but, unfortunately, after the publication of the first number, unusually long delayed, the organ ceased to exist.

There are several questions in connection with this project that are of some importance to many of us personally and our constituents. I would therefore recommend that a rigid investigation be made by the executive board into this whole matter, and that all that have had any connection with the organ, either actively or by implication, be called to give their statement as to how far and in what manner they have been connected with the publication of the organ, or as to what relation, if any, they have held with the publishers. I would also advise that immediate steps be taken for the revival of the official organ on the lines as originally laid down in the address of our then worthy president, Brother Wolsiefer, at the convention in Cincinnati. The necessity of an organ that will publish the correct views that the musician holds of matters that concern him and himself alone is becoming more manifest daily. Seldom do we find a publication from the pen of a musician that is not either sneeringly or slightly commented upon immediately following the article, to say nothing of the abominable articles that appear commenting on the efforts of the musicians to better their condition by endeavoring to remove existing abuses.

Just as though anyone capable of writing a readable article is more competent to judge of the qualifications, abilities, artistic attainments, talents or genius possessed by a musician than all the entire musical profession! According to such views qualities that require a lifetime of diligent study to fully develop and keep up to an acknowledged standard of excellence require no ability in that direction to be properly judged. As a matter of fact we must not forget that we have those that are most devoted to our profession and on all occasions are ready to take up our defense; but if we have our own organ properly known in the profession it will be an incentive to the members of our profession to take up their own defense. We have the material and the ammunition. What we lack is the proper weapon; the greatest of all tunes, an official organ, a voice of the press.

## UNIFORM PITCH.

The most important step in this direction has been the adoption of A 435 as the standard pitch for the World's Columbian Exposition. This was done with the approval of one whose name shines with luster on the roster of one of our locals. I refer to the well chosen musical director of the Exposition, Mr. Theodore Thomas, to whom, more than any other, the American musician and the music loving public of America are indebted for the advancement and culture of the art of music.

The adoption of this pitch for the Exposition should be another incentive for us to keep up the agitation, so that in a very short time the last relic of barbarism in our musical pitch will have been eradicated. It is slowly but surely breaking its way through the chaos which surrounds it, and at some not very distant day we will have the pleasure of asserting that the pitch throughout the national league is uniform.

## THE LEAGUE BUTTON.

I desire to call the attention of the delegates to the fact that we have adopted an emblem of recognition in the shape of a league button. It is worn by quite a number of members, but its more universal use would lead to many more recognitions among the profession where they now pass as strangers. Several cases have come under my personal observation where in passing the league button caused a recognition and an afterward very agreeable and pleasant acquaintance; to say nothing of the many opportunities that would be afforded strange musicians, when far away from friends, to see in that little emblem that its bearer is a brother and a friend indeed. Let us make an effort to have its wearing made a universal feature of our league.

## ARMY AND NAVY BANDS.

Despite the assuring letter sent to the New York convention by the then Secretary of the Navy, the Hon. B. F. Tracy, the competition by the musicians in the employ of the Government went merrily on. Protest after protest was sent to the official departments, but it availed but little. When the old excuse did not fill the bill a new one was invented. For those that are inclined to do a certain thing



irrespective of whether it is right or wrong, it is an easy matter to get a reason for doing it, especially if they are not accountable to anyone for their actions. The labor during the past year in this matter has been of such magnitude that I must leave the details of it to be reported by the committee on army and navy bands, who will give you an insight into this abuse, that most of us possibly never could realize until investigated by our own members, as it was done the past few years.

#### IMPORTATION OF FOREIGN MUSICIANS.

The importation of foreign musicians is a question that has caused us a great amount of labor and annoyance. We, with many others, have been laboring under the misapprehension that, according to a decision of the Treasury Department, all musicians are classed as artists. From information that I have received direct from that department I learn that such is not the case; in fact the department has given no decision whatever. Our whole trouble has been caused by the official whose duty it was to see that the provisions of the alien contract labor law were properly enforced. How this was done in the past can readily be shown by citing the proceedings that were resorted to when the misnamed Strauss Orchestra were imported under contract. Instead of having a committee of competent musicians see that the exceptions of the law were fully complied with, and that those who desired to enter this country as artists were entitled to that distinction, the artistic standard was fixed by the official head of the immigration department at a waltz. Think of it, ye gods that protect our muse! It is needless to say that artistic (?) standard was fully maintained during the examination by that official, and the artists (?) were admitted.

The complete musical fiasco of that fraudulent organization is still fresh in our memory; but where are the members of that organization? Scattered to the four winds from which they were gathered. Some remained in this country, and as their abilities did not entitle them to a membership in the local where they located they are eking out a miserable existence by playing, what? Waltzes at such dances as they are fortunate enough to secure the engagement for. The individual, however, who gave his name to this fraudulent organization returned to his native heath with his coffers filled with American dollars, fraudulently obtained from the American people; and by the right of earning power the just dues of the American musicians. The condition has changed somewhat since that time. The head of the Treasury Department has issued his instructions that anyone that desires to avail himself of privileges or provisions of a law must be in a position to meet the requirements, and fulfil the conditions made by that law. One desiring to enter as an artist must be entitled to that distinction. Being informed of this and being made aware through European correspondence of the wholesale importation that was contemplated for this country during the period of the World's Columbian Exposition, I appointed Messrs. John Hunt and Alexander Bremer, delegates of Local No. 1, a committee to see to it that the provisions of a resolution passed at the Milwaukee convention in reference to the importation of foreign musicians were carried out in behalf of the league. This committee had an opportunity, and has created a precedent that will certainly be of great benefit in the future. For the details of the proceedings I must rely on the committee, who will no doubt give a full history of their experience.

#### OUR BENEFIT PLAN.

Strange to say, the benefit plan is making headway but slowly. Instead of making haste to avail themselves of a plan to provide to some extent for the future of those remaining behind them, in case of the death of the husband and father, we regret very much to say that there is a great deal less interest shown than there should be. There are no mysteries surrounding the plan, and there are no brilliant calculations required to show the immense benefit that will accrue to members joining it. Such protestations and assertions are required to enlist people into insurance companies, where the insurance costs not only the cost of insurance itself, but the additional cost of many high-salaried officials, commissions on premiums for agents, profits for stockholders, and incidentals unknown to us, making the cost nearly double that of ordinary insurance; but they are not required to demonstrate that the plan we have is the simplest of the simple. Its expense is merely nominal, and its benefit is a most direct and apparent one, as it consists simply of one of the assessments paid in by each member of the benefit fund—for that purpose and for no other. Musicians generally are rather too liberal and not always prudent concerning the goods of this world. As long as their earning powers last they little think of the future; but when they have passed away it is those that are left behind that are obliged to enter the struggle for life, and generally almost helplessly. Here is an opportunity to guard against such contingencies; to avoid the bitterness of such a struggle; to assist in making life worth living, not alone to those that remain behind, but also to those living now, in gratification at knowing that when they do pass away, to some extent the future has been provided for. Let us make a united effort to make our benefit plan the success it deserves to be. Of all the efforts we do make let this be the most important one.

#### THE GRIM REAPER.

Associated with us at the last convention, adding their full measure to our overflowing cup of enjoyment, were two of the most well-known figures in the history of American military bands. Their achievements in that sphere are the surprise of the world, and on that occasion they vied with each other to add to the enjoyment of the members of the league and to extend to us their welcome as a brother musician. To-day they are no more. They passed into the pathway of the grim reaper—Death—and he gathered them in relentlessly, even as he will gather them all. The magnetic Gilmore and the renowned Cappa in that short space of time bade farewell to all their earthly achievements and passed away to the far beyond. The monuments they erected for themselves are in the hearts of the musicians, and will be transmitted from generation to generation; aye, they will be as lasting as time itself. It is the last tribute that we can pay to our honored dead.

#### CONDITION OF THE MUSICIAN.

The following might be more properly placed if included in or made an address to our local societies direct; but as our intercourse with them is to a certain extent limited to the transactions at our annual conventions or with the represen-

tatives of the locals, I deem it proper to place it before you, so that you may discuss it if you choose, and from it take that which is most beneficial to you and place it before your local society for their discussion and possible profit. It is the general condition and position of the musician; how he is regarded, and to what he owes his present condition. That it is not what it should be, we are all aware of; but why it is not appears to be one of the most difficult problems of the profession. Let us go over the situation carefully and see if we cannot possibly find a remedy. If not a radical cure, at least something that will have a tendency to bring about a change for the better.

There exists to a great extent a certain prejudice against the musician; but why it does exist or what it really is or consists of even those most prejudiced cannot tell. It simply exists, has existed for a long time, and will exist for a still longer time unless the musician makes the attempt to show that as a matter of fact there is no foundation whatever for it to exist; that it is simply a relic of old slavery times, when the musician was entitled to but a very limited amount of freedom and enjoyed no rights whatever in common with mankind. It is needless for me to state that ever since that time the musician has been so occupied with his own profession, for its betterment, advancement and culture, that he has given his own personal wants or gratification as his desires outside the limits of his profession no attention whatever. True, some of the profession have risen to eminent positions, and are worshiped by not only nations but the world. Where, however, do we find the exponents of those great masters? How much of that hero worship falls to their lot? I refer to the thousands of instrumentalists capable of interpreting the works of those masters so that they are produced and made known, their beauties brought forth not simply by so many sounds, but with such a phrasing, with such a blending of harmonies, that we know that with every tone, with every breath, is the inspiration of a human soul. Where does this recompense for the efforts he has made come from? Oh, he is only a musician! Yet without him there would have been no heroes to worship. The genius was created, but the inspiration certainly had come from the magnificent work that has been done by the splendid bodies of instrumentalists.

Comparisons are odious, but as they have been frequently made at our gatherings with but little comment we will again venture to repeat them. We will, however, go much further in search of a reason why the comparison is not more favorable to us than we have ever attempted before. We find that in most professions there is an arrangement or plan or certain rules and regulations under which the members of that profession follow their vocation or, as they call it, practice. The principal one we meet with is called by some a fee bill, by others a professional fee, and by the musicians simply a price list. They do not differ from each other one particle in their nature. The only difference discernible is in their size. Of these that of the musician is invariably the smallest. One would readily think from this that it would be least or not at all objectionable. Is such the case? On the contrary it is the only one that is constantly being objected to. Every effort is continuously being made by someone or other to either still further lower the figures, or, what would please them best, disregard them altogether. Do you ever hear of the same being done in any other profession? Oh, no! They never dream of questioning the fees of any other profession. Only that of the musician. This is part of the prejudice that exists, to which I have referred, and it is the only reason they can give why an objection is made.

Now, why is it that other professions are not subject to the same treatment in that direction, and what is it that keeps them free from that objectionable feature? Is it probable that they are entitled to more considerate treatment or that as a profession it is a superior one? Let us now make the comparison and see. First, the jurist. How does he serve the people, and to what trait or side of human character does he appeal in his profession? Does his professional service that he renders or the advice that he gives induce his clients to let their better sense of what is just and right prevail to such an extent that they would rather suffer a wrong than seek redress, or possibly gain an advantage over another? No! He represents mankind in their quarrels, disputes and differences. Either to seek redress for some fancied or real wrong committed against them or to defend them for some injury they have done to others. The profession of jurist appeals only to the combative principle in humanity, and when that is aroused there is no question of what it costs or what the consequences may be; only one object is in view—how to get even, or possibly come out slightly ahead of the other side.

Again I will ask, is there anything easier than to arouse man's ire? All that are human know that requires but little—that most generally it is like a spark in a magazine of explosives. So it is readily seen that the professional jurist has quite an easy task in fixing his remuneration for professional services. His profession is supported by one of the greatest weaknesses in human nature. Now let us pass to the physician and see how far he serves the public, and to what trait of human character his profession directly appeals. When the flesh is ill; when the system has become disarranged—when the activity of the body has become impaired, when we are being subjected to much bodily pain and suffering, then we require and often very hastily send for a skilled physician. Why do we do so? It is because we know that they have made a study of the human frame and system and have made themselves acquainted with the remedies that are to relieve the human body from the various ills, aches and pains that it is subject to. It is to get relief that we send for them, to regain our health that we require their professional service.

But why not remain quietly at home and wait? Possibly it will come all right without the services of a physician. Yes! but possibly it might become more serious, and possibly the person may die. That is the possibility that remains uppermost in the mind, and the physician must be had for fear the patient may die. That is the word—fear—that is what the profession of medicine appeals to. It is another weakness in human nature. It is not my intention in any shape or form to question in any manner the utility or necessity of any of the professions; for as a general thing they are much more necessary than our own; but simply to show to what we owe the several professions, and in what manner mankind is indebted to them. There is no need of going farther. The list could be prolonged to such

an extent as to make it rather tiresome. Enough has been shown to make all the comparison necessary.

Now as to our own profession. To what in human nature do we appeal that gives us an existence? Why and for what purpose are there musicians? Not one of you but what could give a ready answer to any of the above questions. Let us, however, make the answer full and complete. We will begin the answer with these questions: Was a musician ever known to practice his profession for the purpose of arousing the ire or fear of his fellow man? Was he ever known to exercise his functions for the purpose of preying upon any of the weak traits in human character? No! at all times we say most emphatically, No! The musician's avocation is to appeal to all that is good, true and noble in human nature; to awaken in mankind a responsive chord to the magnificent harmonies as laid down by the masters of our muse; to awaken them to a realization of God's greatest gift to man—the combination of sounds from nature's most bountiful resources—without words to create any doubt as to their intent and meaning, filled with the most edifying thoughts, brought forth for the pleasure and enjoyment of all that is good in human nature.

No truer words were ever penned than those of the German theologian when he wrote, and you will please pardon my quoting it in his own language: "Wo Man singt da lass dich froehlichnieder Boese Menschen haben Keine Lieder." We as musicians are with humanity from the beginning to the end; from the crib to the grave. In their joys our sweet melodies charm them and enhance their pleasures, and in their sorrows our harmonies weep with them and live and linger in their memory as one of the beauties even of grief. Truly all the eloquence of words cannot pay that tribute to humanity that can be done by the musician. Appealing as we do to the better side of humanity, should our profession not stand high above all the rest? Yes! But why does it not do so? Simply because we do not place it there.

How shall we do it? By making it known. Educate the public to a realization of what it requires to be a musician as well as educate them to be lovers and admirers of music. It is time we were doing it, and it can and must be done. If you will kindly refer to resolution 7, which was introduced at the convention held in St. Louis, you will find the fundamental plan for such a purpose. The official organ, first introduced at Cincinnati, is another feature which, if properly carried out, will be a tower of strength on the lines laid down. Intellectual development is what is wanted; not for ourselves alone, but also for the public, so that they can appreciate, after they know, what it is to be a musician. Other professions are constantly kept before the public intellectually; that accounts for the position they occupy. The musician is only known practically, and very limited at that, because the public are not in the confidence of the musicians and have never had an opportunity to become acquainted with the development of the musical profession. Let us make an effort to apply the remedy.

In conclusion allow me to express my sincere thanks to the executive board of this our league for their excellent services during the year. To the chairman of the committee on army and navy bands for the many efforts and many sacrifices he has made in our behalf during the past year. To the treasurer for his readiness at all times to meet any suggestions from the president's office, and last, but not least, to the secretary for the able and conscientious manner in which he has acquitted himself of the almost herculean task that he has had during the year.

I recommend the foregoing to your earnest consideration, with the words of the immortal bard with whom our profession is linked. It is that in all our deliberations we may not forget that "There is a divinity that shapes our ends, rough hew them as we may."

At 2 o'clock in the afternoon the delegates repaired to the City Hall steps where their pictures were taken. At 3 o'clock the convention reassembled. The courtesies of the convention were extended to the press, after which Secretary Beck read his report. The increase in the individual membership is 1,478. The receipts for the year are \$2,728.25; the collection from delinquent managers now amounts to \$9,074.88; the amount due by delinquent managers is \$8,728.65. Attention was called to the fact that many of the locals have not complied with the league laws, in neglecting to furnish the secretary with a copy of their by-laws and directory of members, and as the league is still growing it is very essential that this provision of the laws should be complied with. The secretary concluded by congratulating the members on the continued prosperity of the league. Two supplementary reports were afterward read by the secretary. Among the resolutions offered was one of a startling nature. It was read by Owen Miller. After reciting the slight recognition accorded the civilian musicians by the Federal Government it concludes as follows:

"Be it resolved by the N. L. of M. that no members of the league shall be permitted to take part in the inauguration of a President of the United States in a professional capacity or for any other celebration in which the United States is the principal factor until the authorities representing the United States, supposable in the interest of its citizens, recognize the fact that we have the same right to the protection of laws and privileges of citizens of the United States as is conceded to all other citizens and that competition be abolished." The resolution was referred to the committee on army and navy affairs.

#### Against McKinley Law.

Later Mr. Miller introduced the following:

Whereas, The McKinley bill places a stiff tariff upon musical instruments that are as necessary to the musician as tools are to a mechanic, and

Whereas, while the mechanic is protected by the Alien Contract Labor Law against free trade in mechanics while the musician is denied the protection of this law and free trade in musicians continues unchecked; therefore be it

Resolved, That the National League Musicians shall endeavor through political action to secure the repeal of the



McKinley bill, and especially that portion of it placing a duty upon musical instruments and supplies.

The report of the executive committee was concurred in. A paragraph in the evening end of Mr. Scripps' combination, purporting to quote a member of the league as saying that the symbolism in the sign of the league "was rot," was denounced as a falsehood by the convention. The delegates expressed great indignation over the matter. Musicians are naturally emotional, and some of them, feeling the grievance deeply, indiscriminately denounced the entire press of the country. Wiser counsel was brought to bear upon the more emotional delegates, who felt that their sacred art had been insulted and trampled upon by the afternoon organ, and the matter was smoothed over. A committee will probably wait upon the paper to find out why this gratuitous insult should have been given.

The evening session of the musicians was devoted to committee meetings until about 11 o'clock. Those members who did not attend the committee meetings went to the theatre and in other ways sought pleasing diversion. At 11 o'clock the local musicians, over sixty in number, serenaded the guests at the Russell House. The first selection played was the "Columbian March," composed by Harry Zickel, of this city. It is a composition of merit, and was warmly applauded. Other selections were the "Oberon" overture, Meyerbeer's "Torchlight March" and the "Lion's Chase." Then the musicians formed in line and proceeded to Harmonie Hall, where a social session was held, a large silver loving cup, presented to the National League by the New York local union, being brought into active service to emphasize the feeling of good fellowship which exists among the members.

#### MEETING OF MAY 10.

The most important matter brought before the National League of Musicians at their session yesterday morning at the Russell House was the report of Wm. Wolsieffer, chairman of the committee on army and navy bands. The attitude of the league toward Government military bands is incorporated in the following address to "the American public."

#### Address On Government Bands.

During the past eight years the musical profession of this country, through their organization, the National League of Musicians of the United States, has been seeking relief from the grievous consequences of two great impediments to earning a livelihood; that is, the unjust and unfair competition of Government army and navy bands, and foreign contract musicians. The courts, departments, Congress and President of the United States have been appealed to time after time, protests long and loud have been entered, bills were introduced in Congress, hearings of Congressional committee meetings were attended, facts, evidences and arguments were presented, and memorials prepared and distributed, but all without avail.

This vigorous agitation has established the fact that the Government is unwilling to pay its musical employés living compensation, and thereby encourages the army and navy bands in seeking outside musical business other than Government duties in competition with and by under bidding their civilian brethren. Also that the Government, in violation of the spirit of the Alien Contract Labor law, allows the importation of foreign musicians, by designating them all, without discrimination as to their standard of musical proficiency, as coming under the provision of the law which exempts "artists." It is also painfully manifest that there exists a popular delusion, fostered by the public press, which is antagonistic to the musical profession and the stand it has taken upon these questions.

Thus the only course left the American musician is a most earnest appeal to the American public's sense of justice and fairness, to the end that the existing popular misunderstanding of the cause of the musicians of this country may be corrected, and in accordance therewith such pressure brought upon Congress by petition and otherwise as to insure the necessary legislation by which the grievances referred to will be removed.

The disposition to attach a political bearing to these questions is not generally entertained, as they have no relevancy to any of the political issues, and it is not likely that either of the great political parties would deem them sufficiently significant to advocate as national issues. Besides, the popular indorsement of the musicians' appeal is sought upon the broad principles of justice towards tax-paying citizens, engaged in the pursuit of an honorable existence by means of an elevating profession, which brings delight and enjoyment during hours of recreation to the toiling inhabitants of this greatly beloved country.

Without entering into a criticism of the law, which permits foreign artists to come here "under contract," thereby depriving "American" artists of the same protection which is accorded to all others who labor (in the broad sense), that they may live in the pursuit of happiness as vouchsafed to all owing allegiance to the Constitution of the United States, it is most emphatically denied, that foreign musicians landing here under contract are all of them artists. Musicians the world over are only "exceptionally" artists, which truth must sooner or later prevail to the enlightenment of the press, government officials and the general public.

The World's Fair occurring before the past and present efforts of the musician citizens have been finally successful, unfortunately places them in an apparent position of antagonism to the legitimate musical features from foreign nations, officially provided for and sanctioned by the respective Governments, to become attractions of the great International Exposition. To such, and only such foreign musicians, there is positively no opposition on the part of the National League of Musicians of the United States, whose members are equally as public spirited as any of their fellow citizens. It is against the speculators, who use

cheap foreign and United States Government musicians, with which to deprive the citizen musicians of engagements throughout the country legitimately theirs, and which would revert to them but for the under bidding practiced by these speculators, that the musical profession is directing its efforts, and the public is appealed to for a great popular verdict in its favor.

The measure before Congress concerning army and navy band competition involving increased pay for these government employés, it is given out that for political reasons of economy no salaries would be raised, and thus is continued the great injustice of preying upon the means of livelihood of its own citizens by this great government by allowing in the most undignified manner its musical employés to enter into competition with civilian musicians upon terms of the greatest inequality.

Certainly a careful, unbiased consideration of these grievances should create for the American musical profession the strongest sympathy and support of the American public.

C. H. William Ruhe, president; Jacob Beck, secretary; John Hunt, Owen Miller, William Wolsieffer, chairman army and navy band committee, National League of Musicians of the United States.

The afternoon session was devoted to the consideration of the reports of various committees. In the evening the members of the league, by special invitation, attended the Sousa concert at the Auditorium.

### Musical Items.

**Lenox Choral Society.**—The Lenox Choral Society, Maud Morgan, director, will give its last concert on Saturday evening at Madison Hall, Harlem.

**A Benefit Concert.**—A benefit concert will be given next Tuesday evening, May 23, at the Lenox Lyceum, for that well-known Catholic Mission, Society of San Raffaele (113 Waverly place), under the auspices of the Most Reverend Archbishop Corrigan. A program of unusual excellence is promised. Among the well-known artists who have volunteered their services may be mentioned Mrs. Kate Rolla, Miss Olive Fremstadt, Miss Margareth Krause, Miss Geraldine Morgan, Mr. Emil Fischer, Mr. Albert G. Thies, Mr. Hans Kronold and Mr. Leopold Godowsky. The world renowned South American students from Lima, South America, have also tendered their services. Tickets can be obtained at the Lyceum and at Schubert's music store.

**Forsyth's Pupils.**—A piano recital by the pupils of W. O. Forsyth, of Toronto, Canada, will be given in St. George's Hall to-morrow evening, Misses Van Etten, Lucy and Lillian Kennedy, Lailey, Proctor and Evison, and Messrs. A. T. Burns and C. C. Forsyth will participate.

**Mr. Bratter of the Staats Zeitung.**—Mr. C. A. Bratter, who has had charge of the musical department of the New York "Staats Zeitung," now occupies the foreign editor's chair, which has recently been vacated by Dr. Senner, who is now Emigration Commissioner.

**Seidl at the Garden.**—Anton Seidl and his orchestra began a short engagement at the Madison Square Tuesday evening of last week, which will terminate this week. The Spectorium is supposed to open about June 20, and Mr. Seidl and his orchestra will go West about the beginning of next month.

**Covent Garden Opera Season.**—LONDON, May 15.—Sir Augustus Harris opened his grand opera season at Covent Garden this evening with "Lohengrin." Mrs. Melba took the part of "Elsa." The Prince of Wales, the Duke and Duchess of Teck, the Princess Mary of Teck and the Duke of York were present.

**Popular Opera at the Grand.**—Mr. Gustav Hinrichs and his excellent company are at the Grand Opera House for a short engagement beginning Monday night. "Il Trovatore" was sung respectably Monday night last, with Tavery, Payne Clarke, Lizzie MacMichael, Messrs. Campanari and W. H. Clark in the cast. Mr. Hinrichs conducted. Last night "Maritana" was sung, and to-night an act of "Ernani" and "Cavalleria Rusticana." The balance of the week will consist of repetition performances. Mr. Edmund C. Stanton is now the manager of the house. The audiences have been large.

**Some International Bureau Artists.**—Rosa Linde, the contralto, has just returned to the city. She has met with great success on a recent tour with the Gilmore Band.

Lila Kavanaugh has been engaged to take the part of the Fairy Queen in "Adonis," at the Casino. Besides being very attractive, she has a remarkably fine soprano voice.

Alma Reynolds-Bullocke has recently met with flattering success in Rochester and Buffalo. Her voice is a rich soprano.

Miss Amelia Sarti, the Italian violinist, who recently created an excellent impression at Mrs. Cappiani's musicale, is among the foremost lady violinists in this country. She is engaged in several cities in Pennsylvania during the present month.

Mr. Percy W. Mitchell, the violinist, and Miss Grace Milton, soprano, have recently returned from a successful tour with the Mozart Symphony Club.

All the above artists are under the management of Louis Blumenberg, of the International Bureau of Music.

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## The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

### MUSICAL COURIER COMPANY.

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ESTABLISHED JANUARY, 1880.

No. 689.

NEW YORK, WEDNESDAY, MAY 17, 1893.

Telephone - - - - 1253-18th.

#### NOTICE.

THE MUSICAL COURIER is on sale on all the news stands in the buildings of the World's Fair at Chicago, and on every news stand on the grounds.

The paper can also be found at Brentano's on Wabash avenue, at the office of THE MUSICAL COURIER in Chicago, 226 Wabash avenue, and at the principal news stands in that and other cities.

THE John Church Company, of Cincinnati, has declared a quarterly dividend of 1½ per cent. on its preferred stock, and 2 per cent. on its common stock. If this thing keeps up the investment will prove a paying one.

MASON & HAMLIN have just placed a magnificent Liszt organ, double manual pedal base, in oak case, in the new Art Palace in Chicago. In this organ the stops run throughout the registers, and the organ is built on the plan of a pipe organ.

THE will of the late Horace Waters, after making a series of charitable and family bequests, divides the bulk of the estate between his two sons, T. Leeds Waters and Horace Waters, Jr., and their wives, one-fourth to each. There is no truth in the belief that T. Leeds is to make a commission. He draws the line at wills.

M. R. WILLIAM H. SHERWOOD, the renowned American pianist, plays at Music Hall on the World's Fair Grounds on May 25 by invitation. Mr. Sherwood will demonstrate pianism on a Mason & Hamlin grand.

M. R. RICHARD SCHREIBER, of London, England, 14 Hanway st., representing a line of pianos and organs in that city and a well-known member of the British music trade, also the proprietor of a piano factory in Berlin, Germany, is here to see the World's Fair. He has also visited Boston, and will remain in Chicago a few weeks.

THERE is no doubt, judging from what is repeatedly told to us by experienced piano manufacturers, that chestnut is a most satisfactory wood as a veneer foundation. It can be had kiln dried, ready for use, at low figures from Burden & Couch, hardwood lumber dealers, 121 Superior street, Cleveland, who are doing an extensive trade with piano manufacturers and case makers.

M. R. GEORGE W. TEWKSBURY, of the Chicago Cottage Organ Company, returned from his European trip of study and observation on the Majestic from Liverpool last Wednesday, and has left for his home. He spent most of his time in Paris, with which city he is enamored, as most of us are who visit it. His stay in London was necessarily limited, but he lost no opportunity to make a serious study of the condition of the piano and organ industry there.

M. R. E. HIRSCH, of E. Hirsch & Co., piano and organ dealers, Hatton Garden, London, England, arrived here on Saturday from Liverpool, on the New York, in company with Mr. Ch. H. Wagener, general European representative of the Story & Clark organ. Mr. Hirsch's firm represents the Story & Clark organ in London. The gentlemen will of course spend much of their time at the World's Fair.

Mr. Wagener is about to become a benedict, and will be married on June 8 at Chicago.

THERE is one firm of piano makers in this country, and luckily there are but few of them, who say that they do not believe in advertising in trade papers—that is, advertising in the form of full pages in special issues, such as is this issue of THE MUSICAL COURIER. The firm in mind, and not in this paper, is the Starr Piano Company, of Richmond, Ind., whose advertisement does not appear in our first World's Fair special, simply because they did not give it to us in time. Probably next month it will be different.

LATEST specimens of Pease pianos confirm the opinion expressed in these columns, to the effect that these instruments were rapidly advancing in all the particular characteristics necessary for a musical product. There are now at the factory on West Forty-third street in this city, and in the warerooms on Jackson street, near Wabash avenue, Chicago, where the Pease Piano Company branch is, specimens of Pease pianos which are sure to impress the dealer and pianist. All the latest designs and styles are rapid sellers.

THE failure of the Rice-Macy Company, of Chicago, dragged down with it its old namesake, now known as the Des Moines Piano Company, on Walnut street, Des Moines, Ia. The Story & Clark Organ Company, of Chicago, attached for \$1,484.49, and the Farrand & Votey Organ Company, of Detroit, for \$3,246.49. Mr. C. E. Kohn, the manager, makes a very hopeful statement, saying that the company "will be in noways embarrassed." Well, we like a company that can have two attachments aggregating about \$5,000 taken out against it and "be in noways embarrassed." There is a big future for a concern like that, and the music trade is in need of lots like it.

## SECOND EDITION.

OFFICE OF THE MUSICAL COURIER,  
CHICAGO, May 17, 1893.

IN interviews in the daily papers Mr. E. A. Potter, of Lyon, Potter & Co., says "that Steinway & Sons withdrew from the World's Fair as the result of a decision by a majority of the board of trustees, who concluded that it was not for the best interests of that firm to make an exhibit under Mr. Thacher's system of awards."

Representatives of Chickering & Sons, interviewed in the same paper, state that exhibiting was merely a question of space with them, and the space having been granted, they exhibited. But certain inducements offered by Director-General Davis inclined them more favorably. It is believed that these "inducements" consisted of the understanding that only exhibiting pianos should be used, which would have secured them the chief position.

Mr. James E. Healy, of Lyon & Healy, being interviewed, reaffirms the statement that it was agreed to exclude instruments of non-exhibitors from music halls. He tells the whole story of the compact between the Eastern manufacturers who withdrew.

Mr. E. S. Conway, of the W. W. Kimball Co., interviewed in the same paper, says that the withdrawing firms didn't favor the awards. "As to why, you can form your own conclusion. This talk about caring nothing for awards from the greatest Fair and Exposition the world has ever seen will not hold water."

Mr. I. N. Camp, interviewed in the same paper, says that the firms didn't want to submit to Mr. Thacher's system. Mr. Camp says that assurances were given by General Davis and the Local Board that none but exhibiting firms should have a place for their instruments anywhere in the Exposition.

Mr. C. C. Curtiss, of the Manufacturers Piano Company, in the same paper says in an interview: "The Webers could not bring themselves to exhibit under the system of awards insisted upon by Mr. Thacher."

The Chicago "Sunday Post" says that the 50 additional musicians in the orchestra of Theodore Thomas are getting about \$20 per capita per week more than they would be glad to accept for a summer engagement. The "Post" continues: "There is a possible scalp of about \$30,000 between the amount of the appropriation and the salaries probably paid the members of the orchestra. Whether this amount goes into anyone's pockets or is otherwise squandered by distribution among the ordinary musicians comprising the bulk of the orchestra is a matter of no special moment."

The booth of Alfred Dolge & Son is finished and the goods installed.

The booth of Wessell, Nickel & Gross is completed.

Chickering & Sons will have their piano exhibit completed by June 1. They have mailed invitations to all dealers to make their headquarters at 195 and 197 Wabash avenue. C. R. Ambuhl, the son of E. Ambuhl, has arrived here and will probably have charge of the quarters. Mr. C. H. W. Foster, who arrived on Thursday evening, will leave for the East tomorrow.

The Edna Organ and Piano Company, of Monroe, Ohio, has withdrawn. The space will probably be given to the Grollman Manufacturing Company, of this city.

It is whispered that Mr. A. L. Ebbles, one of the road representatives of Alfred Dolge & Son, is to be married in the end of July, but this will not in any way interfere with the exhibit of that firm.

#### Piano & Organ Supply Co. of Chicago.

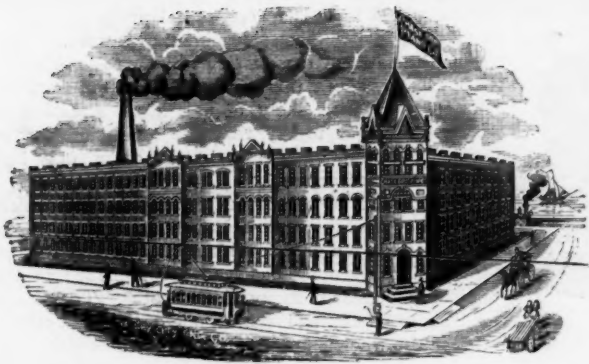
The following circular, which has just been issued, explains itself:

#### Notice.

The business heretofore carried on by me under the firm name of Augustus Newell & Co. will hereafter be conducted by the Piano & Organ Supply Co., a corporation organized under the laws of Illinois. All parties indebted to said firm are requested to make payment to the Piano & Organ Supply Co. I can still be found at the factory, 93 Racine avenue, Chicago.

AUGUSTUS NEWELL.





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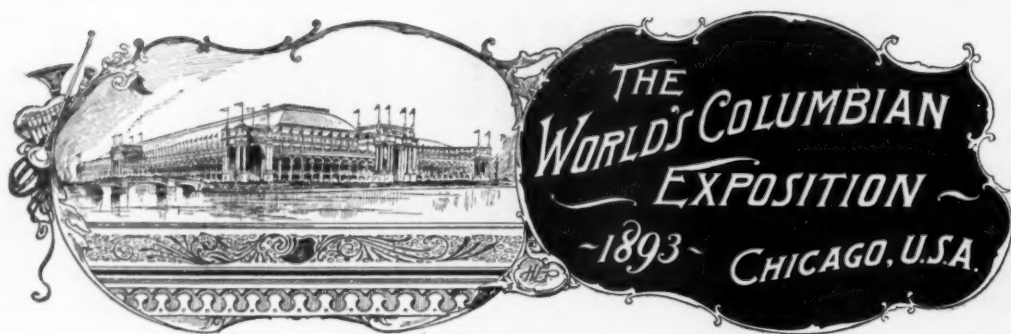
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CHICAGO OFFICE MUSICAL COURIER,  
226 WABASH AVENUE,  
CHICAGO, May 13, 1893.

IT seems that the music trade are not the only prodigious kickers at the managers of the World's Fair. Now comes a strong protest from the California exhibitors, who say that the restaurant keepers are asking from \$2,000 to \$5,000 as the price for quoting American wines on their bills of fare. In regard to the Thomas imbroglio there is a great division of opinion between the Chicago papers, some of which cannot find anything in Theodore Thomas' actions to condemn. Those papers which are so affected must be influenced by Mr. Thomas' guarantors. They must be either willfully blind or they do not believe any of the testimony on the part of anyone except the immaculate T. T. It would seem as though the teetotal disregard of his superior officers would be looked upon as a very serious matter. It certainly would be in a military organization or a well regulated business house. It is a very hard matter to understand how Theodore Thomas can disregard the directions given to him by the director general, unless he knew beforehand and had received positive assurance to the effect that he would be sustained by the local directory, who claim to have the sole right to run the business portion of the Fair their own way and without interference on the part of other committees; but perhaps these worthy gentlemen who are so staunchly supporting Mr. Thomas have such a heavy financial interest in him that they are blinded by it, the more so as they have not had the experience of some of Mr. Thomas' former victims and are still hoping for future pleasant financial results.

Can it be that Mr. Schuecker lied when he stated that Mr. Thomas had demanded that Miss Breitschuck should use another make of harp in place of the one she was then using. If so, Mr. Schuecker should be at once disciplined by Mr. Thomas as his superior officer, the same as Mr. Thomas is or ought to be disciplined by his superior officer, Director-General Davis. As no one has heard that Mr. Thomas has so far found any fault with Mr. Schuecker's course in ordering in the name of Mr. Thomas a change of instruments on the part of Miss Breitschuck, the natural inference is that Mr. Thomas did not tell the truth when he stated before the special committee that he knew nothing about the harp episode until it appeared in the papers. There is, however, little doubt that Mr. Thomas will be retained as director of the music at the World's Fair. The following clipping from the Chicago "Herald" is a very pertinent conclusion to the affair, and I think most of the Chicago people consider it in the same way:

"No matter what decision may be reached about retaining Theodore Thomas as director of music in the World's Fair, it is obvious that Mr. Thomas must be made to realize that he is not superior to his employers. \* \* \* He is a small despot by nature, a dull and self-opinionated man who has had unbounded opportunity in the land of his adoption, and has disappointed year after year the sanguine friends who have been sympathetically petitioned to hold him up. A constitutional want of generosity, an unscrupulous resistance to reasonable appeals from every quarter, and a thrift that has looked out for himself, no matter who suffered in consequence, have been his predominant traits. \* \* \*

"The fallacy that Mr. Thomas is too classical is exploded. Were his fault on that side he need not have failed to please Boston, where he is totally without prestige after repeated efforts to win success. He need not have failed where Seidl succeeded in New York and Brooklyn. It is not austere scholarship that makes Mr. Thomas unpopular. There are symphony orchestras that would not submit to his uncouth and roughshod reading of the most exquisite works. It is that he is roughshod; that with the hoofs of hussar he tries to ride down all that is op-

posed to his vanity, his selfishness and his caprices. He has been a hurt to every cause with which he has been identified. The directors committed a grave error when they gave him control of the music at Jackson Park, and now they should repair it by insisting that he shall recognize their authority in that portion of his charge which appertains to administration and is not within the technical function of orchestral leadership.

"Mr. Thomas has shown in the make up of his months of orchestral programs a characteristic contempt for Americans. We may not all be Wagner mad; there are many Germans who are not Wagner mad. Our national melodies may not be the finest in the world, but they are ours; and we ought to have enough self respect, we should too earnestly desire that our national anthems shall be cherished by American youth to tolerate in the Columbian Exposition a musical direction that sneers at and rejects them.

"If Mr. Thomas were to play in London as director of an English orchestra and tried his personal bigotries a few times on an English audience about their national music he would find out in a material and emphatic manner that he had mistaken his place. In France, in Austria, in Italy, in Spain, he would have to learn that something is due national self-respect."

I hear that there has been some very bad feeling between Theodore Thomas and Mr. Tomlins, the choral director. It would seem, therefore, as if the only supporter in the music bureau connected with Mr. Thomas is Mr. Wilson, who, as one paper aptly expresses it, was brought here to demonstrate how little he knew of the job that has been kindly given him. It is a pity that Mr. Tomlins could not have appeared before the special committee. He as Mr. Thomas' co-worker would have been familiar with some circumstances that have not already been brought out, and his testimony therefore would have been very interesting.

As a result of the dissatisfaction there has been organized what is called the Columbian Musical Trade Association, which is a sort of an informal club without by-laws or regulations, which can be called together at any time the members see fit. Mr. W. D. Dutton is the chairman of this informal association; Mr. Edward N. Camp, secretary; Mr. P. J. Healy and Mr. E. S. Conway a finance committee. This association is simply to be composed of exhibitors at the Fair, and will take cognizance of such matters as may present themselves to the members of the association.

A committee of ten firms, comprising Lyon & Healy, Chickering & Sons, J. & C. Fischer, Sohmer & Co., Mason & Risch, Chicago Cottage Organ Company, Ivers & Pond Piano Company, Automaton Piano Company, B. Shoninger Company and Henry F. Miller & Sons Company, was appointed to arrange and appoint days for competitions and tests to be made in the Manufactures Building so that there will be no conflicting dates.

This schedule, after being approved by the association, will be submitted to Dr. Peabody, chief of the Liberal Arts Department, with the request that it be put in force.

From the talk current around the big buildings the example of the piano trade will probably be followed by other lines, and Columbian associations will become the fashionable thing among World's Fair exhibitors.

The local directory have passed resolutions to have the Fair grounds opened on Sundays, beginning with May 21, so that one can visit the Fair and have an elegant chance to examine the beautiful buildings, although they will not be able to get into the exhibit buildings; however, the different State buildings, which are collectively a very fine exhibit in themselves, will be open, and the different side shows on the Midway Plaisance will also be open to the public.

If anyone means to make a systematic examination of the whole Fair, they can spend probably a great many Sundays in these side shows, as it were. I presume the national commission will try to have something to say about this new regulation, but the local directory are not likely to pay much attention to them. I forgot to say that the admission to the grounds on Sunday will be but 25 cents, only half the regular entrance fee.

In Section I, now quite notorious as the musical portion of the Liberal Arts Department, it does not seem as though a great deal had been done in the last week, although much has been accomplished in the finishing touches to many of the booths. The Mason & Hamlin booth, for instance, one of the most attractive in the whole exhibit, has assumed a beautiful appearance; it is quite different from anything else in the section, being constructed of staff, the ornamentation of which is handsomely gilded.

The Hallet & Davis booth was promptly finished on May 1, the pianos in place and Mr. A. G. Clemmer in charge. Mr. Clemmer says he has suffered severely from the intense cold that prevailed for the first week or so and had to do some strong sprinting to keep his blood in circulation.

By referring to the plat that was published in the edition of May 3 you will observe a space marked engaged just south of the Schubert space. This has now been taken by the Starck & Strack Piano Company, who are busily engaged in getting their exhibit ready. Directly opposite to these spaces just mentioned is the Miller booth, which was entirely finished, but which is now being torn to pieces again and enlarged, to take in the space which had been assigned to the Rice-Macy Piano Company. The Fischer and Sohmer spaces remain in the same condition that they were a week ago.

The expensive Lyon & Healy booth, which is likely to cost somewhere in the neighborhood of \$12,000, is still in an unfinished condition, though they have already begun to place their instruments in the four large corner windows of the booth.

With the exception of some minor changes no other alterations have been made.

In the Massachusetts State Building, which is nearly in a state of completion, Chickering & Sons have one of the most beautiful inlaid concert grands on the first floor, and a very elegant large sized upright in one of the large rooms on the second floor. Both these instruments are charming specimens, the concert grand particularly being a superb artistic production, both from a musical and architectural standpoint.

In some of the other State buildings, all of which are in a like state of incompleteness, there are sometimes several different makes of pianos. From one of the ladies in charge of one of the buildings I learned that in this instance at least the pianos were presented to the State, and after the Fair is over they will be placed in some of the charitable institutions of the State. Mr. Sidney B. Veit, commissioner from Paris, and brother of Mr. Alfred Veit, one of THE MUSICAL COURIER'S contributors, says:

"Coming to Chicago without any actual prejudices for or against the Chicago Fair, but having some impressions derived from the New York papers, I am happy to say that I have been very agreeably disappointed. Judging from what is already accomplished, although far from a state of completion, I cannot help feeling that the Fair in the end will be the greatest fair the world has ever seen. The buildings in themselves are marvels of architectural beauty; the harmonious style of Italian architecture that pervades them all leaves the impression that one could consider himself within the walls of Rome, Venice or Pompeii. Contrary to the expectations that Europe would not contribute to the success of the Fair, I am glad to see that in many respects France, as an instance, in the art department surpasses her own exhibits of 1889 at home. I would advise all fair minded people to lay aside any impressions derived from New York papers, and at their leisure spend a few days in Chicago and see what will undoubtedly be the verdict of all—that the World's Fair is synonymous with the wonderful progress of the United States."

#### General Chicago News.

CHICAGO, May 13, 1893.

THE closeness of the money market, as a result of which there has been considerable trouble in financial circles, and possibly what has already been considered as a detriment to general trade by conservative houses, the opening of the World's Fair have made business dull. One of the largest houses in this



city prepared themselves some two or three months ago for just this state of affairs, and as they say they owe nothing they fear nothing. Mr. P. J. Healy's opinion is that the failure of a few weak banks will only result in advantage to the stronger institutions.

Some time ago, it will be remembered, there was a law passed in the Illinois Legislature which made it incumbent on houses who are selling goods on the instalment plan to procure the signature of both husband and wife on their chattel mortgages. Subsequently this law was thought to have been declared unconstitutional, the whole decision having been published in THE MUSICAL COURIER. It now seems that there is a Supreme Court decision which is likely to have an important bearing on the instalment business, and will necessitate both husband and wife signing the chattel mortgage as first provided. This latest decision was given by Judge Bailey, of the Supreme Court, at Ottawa. It seems that in this particular case the wife of the defendant had not joined in giving the mortgage.

Judge Bailey has this to say about the section being germane to the act:

It seems clear to us that the provisions of section 2 of the act, declaring mortgages upon household goods to be void, so as not to be susceptible of foreclosure by bill or otherwise, when executed by a married man without his wife joining with him in its execution, is germane to the general purpose of the act, as well as to the subject expressed in the title, viz., the regulation of the foreclosure of mortgages on household goods, &c.

He then sums up his decision in the following conclusion: "We are of the opinion that section 2 of the act is not obnoxious to the constitutional provision above quoted, and that it is valid, and it follows as a consequence that the mortgage sought to be foreclosed is void and that the mortgagee is not entitled to foreclose it, either by bill or otherwise. The decree of the Circuit Court must therefore be held to be erroneous. It will accordingly be reversed and the cause will be remanded to the Circuit Court with instructions to dismiss the bill."

#### DID NOT CLEAN OUT THE HALL.

The Piano Makers' Union gave a dance at Clare's Hall, 72 North Clark street, Saturday evening.

Everything was quiet until 12 o'clock, when a miniature riot occurred. J. S. Smith, a well dressed young man, appeared at the door at that hour and demanded admittance, at the same time remarking that he could whip any man in the hall.

About a dozen men resented that by throwing him downstairs. He returned a few minutes later armed with a club, and attempted to clean out the entire hall, when Officer Nabe attempted to arrest him. Smith and Nabe struggled together on the stairs, and both fell down the entire flight before the former was subdued.

He was fined \$10 and costs by Justice Kersten this morning.—"News."

The Automatic Piano Company of Missouri, at East St. Louis; capital stock, \$50,000; for dealing in piano attachments; incorporators, Adolph Levy, Jacob Rawak and Moses Sale.

What might have been a very serious accident occurred at the new Bauer factory on Thursday last. The elevator by some means fell a distance of three stories, and although there were three men on it, only one of them was seriously injured by the fracturing of his collar bone.

Mr. E. S. Conway, of the Kimball Company, it has been stated, is both stockholder and director of the defunct Columbia National Bank. As a matter of fact Mr. Conway has been neither one nor the other for a long time now. He was simply a very small depositor and lost scarcely anything.

This office recently received a communication from Mr. Edmond Z. Brodowski in which he states that Mr. Paderewski, the celebrated pianist, has donated for the proposed Kosciusko monument, which is to be erected at Humboldt Park, the sum of \$500. This monument it is said will cost about \$30,000, of which amount \$10,000 has already been collected. Mr. Paderewski, if he were to appear in the city of Chicago at the present time, would be greeted with the utmost enthusiasm provided he played in the Central Music Hall or the Auditorium and not at Music Hall on the Fair grounds. It is not Mr. Paderewski's fault that the two concerts at which he played in Music Hall on the Exposition ground are his only two financial failures which can be recorded.

A short time since a gentleman dropped in at Lyon & Healy's and after looking at a piano said to the salesman who waited upon him: "I have the pleas-

ure of knowing your Mr. Healy, whom I met some time since on the Sante Fé while en route to California." The fact is we had a very interesting game of draw poker, in which Mr. Healy came off first best, although he stated when invited to play that beyond knowing the names of the cards he was a very poor poker player, his knowledge of the game having been acquired during his journeys to and from Lake Geneva by observing it as conducted by Deacon Camp and Deacon Kimball.

The salesman was somewhat taken aback by the statement that his principal was an accomplished poker player, and thought there must be some mistake about it, but upon calling Mr. Healy, who very readily recognized the gentleman, he became convinced that his employer was capable, if he chose, of turning an honest penny outside of the marts of trade; in fact, "in ways that are dark and tricks that are vain." In explanation of this serious charge against Mr. Healy we will give him the benefit of his own statement of the affair, which is, that he met two very fine merchants from San Francisco and a prominent railroad man, who desired to play cards, and invited him to join them, which he did, with the result of such extraordinary luck that he astonished himself and paralyzed his opponents, who could hardly be made to believe that Mr. Healy was not really an adept. Mr. Healy is going to take lessons from his friends, the two deacons, the coming summer, in order that he may not lose his prestige on his next trip to California.

In response to a very much improved condition of the weather, many of the pianos designed for exhibits at the World's Fair, and which have been kept in the warerooms of this city awaiting the improved condition of things, have been shipped to their destination in Section I of the Manufactures Building.

The A. M. McPhail Piano Company's wareroom, on the sixth floor of the Masonic Temple Building, is really a very attractive place, and for the purpose for which it was opened could hardly be bettered. They make a very handsome showing of their different styles of instruments, and it must be a very great advantage to the manager, Mr. Henry A. Spicer, to have such a pleasant place to invite his customers to, and such an attractive collection of pianos to show.

Notwithstanding the fact that the Emerson Piano Company have no exhibit at the Fair they are making a very elegant exhibit in their warerooms, even without their World's Fair pianos which Mr. Northrop has been expecting to hear were shipped from Boston ever since the first of the month. The warerooms have been made very attractive by some very handsome oil paintings, and in the arrangement of the instruments it must be said that they have as handsome warerooms as any in the city. But what is far more to the purpose, a fine business has been done, as a sample of which four pianos have been sold off the floor to-day, two of which were for net cash. Mr. Northrop has received from different members of the Emerson Company some very complimentary letters in relation to his success, all of which is deserved by him.

The Chickering-Chase Brothers Company have somewhat changed their plans in the alterations of their large warerooms. They now purpose making eight compartments, each of which will contain a different style of instrument. When finished I know of no warerooms which will surpass them in their convenience for selling goods. Their elegant and now notorious show window presents a different scene almost every day, one of the last being four of their grand pianos in white and red mahogany, French walnut and antique oak. The last specimens of their grand piano received from their factory in Muskegon showed a decided improvement, particularly in the regulation and feeling of the action. I cannot think that any good player could find fault with them. Mr. M. J. Chase is one of the oldest piano makers in the West, and the more you converse with him the greater becomes your respect for his knowledge of piano building. Mr. Chase has made extensive experiments, which have cost him a great deal of money, not one of which has been adopted by him and furnished to the public unless he was convinced it was of direct benefit to the instrument. All of his pianos have a singularly clear tone below middle C, and his upright pianos when placed in a parlor or in a room of suitable dimensions are thoroughly pleasing to the player.

Chickering & Sons are now putting in position the signs for their new warerooms at the corner of Wabash avenue and Adams street, they have several

fine specimens of concert grands and a few fine uprights in the room, and are prepared to extend their hospitality to any of their friends that may choose to visit them during the World's Fair. It is probable that Mr. Edward Ambuhl will have charge of this wareroom. Mr. C. H. W. Foster is in town this week looking after the interests of the house.

I hear that Tryber & Sweetland have got their piano department in such condition that we may soon expect another Chicago made piano on the market. This concern, it will be remembered, incorporated themselves under the title of the Lakeside Company; it is probable, therefore, that the pianos will bear upon their nameboard the same title as their organ, viz., the Lakeside. Mr. Tryber announces that he will make as good an instrument in the piano line as they have heretofore made in the organ line. Every dealer knows that their organs are first class.

Story & Clark will undoubtedly have their elegant exhibit duly installed in their handsome booth at the Fair the coming week. Much curiosity has been expressed by visiting dealers relative to the electric device which this company have adopted and perfected in all their large sized organs. Story & Clark will have a very handsome large photograph of their celebrated \$4,000 organ, which they purpose furnishing to all their dealers. I should have said photographs, as they purpose showing the interior as well as the exterior of this beautiful instrument. Their method of blowing their organs by electricity will be one of the greatest novelties at the Fair.

Mr. Chas. H. McDonald, who is very fertile in advertising devices, comes to the front again with a very pretty little envelope brochure with which he intends flooding the city. Notwithstanding the short time that Mr. McDonald has been connected with the popular Pease piano he has succeeded in making it one of the best known instruments in the city.

Mr. George W. Lyon tells me that he has had several pianos from the Steinway house which were originally made for the proposed exhibit at the Fair, every one of which were sold almost as quickly as received. He expects to have quite a number more of this same lot of pianos, and says he wishes there were 20 times as many, as they are the easiest instruments to sell he ever handled. Mr. Lyon also says that their concern are going to do a nice business with the Erard harps, judging from the extraordinary demand that has lately sprung up for them.

Messrs. Meyer & Weber, though a young house and rather conservative in their methods, are both such industrious and indefatigable workers that it is no wonder they have made a success of their business. Mr. Meyer is one of the many ex-employees of Messrs. A. Reed & Sons, and was for many years connected with the old Reed's Temple of Music; he is a practical tuner, and naturally from his many years of experience is thoroughly familiar with pianos and their construction. Mr. Weber is also a very practical man in his business.

The newcomers to the city this week have not been as numerous as the previous one, but many of those mentioned in last week's letter are still here. Mr. James R. Mason, of the Sterling Company, accompanied by Mr. A. J. Brooks, their traveling salesman, arrived in town yesterday. Mr. Mason is looking after the interest of the Sterling piano, and some arrangement may be consummated with Messrs. Steger & Co. which may result in a larger number of Sterling pianos being disposed of in this city.

Mr. D. A. Barber, of the Standard Action Company, is here. Mr. Sidney B. Veit, commissioner from Paris, has been here for several days, but left here last evening for New York; from there he goes directly to Paris. Gov. Levi K. Fuller has installed his exhibit of tuning forks at the Fair. He gave his interesting lecture on pitch for the benefit of the trade last Saturday evening at Estey & Camp's warerooms; he also attended the dedicatory ceremonies of the Vermont State Building. Mr. H. W. Hall, of Burlington, Vt., accompanied the Vermont Press Association, who were here in consequence of the installation of the Vermont headquarters. Mr. H. W. Crawford, of Smith & Nixon, Cincinnati, was in town in consultation with Mr. Rice and Mr. Cross relative to their newly acquired interest in the late Rice-Macy Piano Company business.

Among the other visitors were Mr. Frank Leland, Worcester, Mass.; Mr. V. Victorson, New York; Mr. Calvin Whitney, Norwalk, Ohio; Mr. Adam Nickel and Mr. Otto Wessell, of New York; Mr. Frank B. Owings, connected with the Jesse French Piano and Organ Company, Nashville, Tenn.; Mr. C. H. Mehlin, of Minneapolis, Minn.; Mr. C. R. Ambuhl, Boston.

## CRAWFORD SPEAKS.

## The Schaeffer Factory.

## THE CHICKERING STOCK.

MR. H. W. CRAWFORD, of Crawford, Ebersole & Smith (Smith & Nixon), who came East last week from Chicago, via Cincinnati, Cleveland and Pittsburg, where he visited the various houses of the combination, left for his Cincinnati home on Sunday. He had time to give expression to some of his views and to set aright the causes of recent movements in which his firm and others are interested, and naturally dwelt upon the transaction with the Schaeffer Piano Company at Oregon, Ill. These transactions were made on the ground by Mr. J. G. Ebersole, of the firm, and Mr. Woodmansee, of Cincinnati, the attorney of the firm. To use Mr. Crawford's language:

"The Citizen's National Bank of Des Moines, Ia., had a claim of \$18,000 against the Rice-Macy Company, the owners of the Schaeffer Piano Company. They came on to attach the factory, machinery and stock. We purchased the stock and shall keep the factory going, having paid rent for a year in advance. The bank, to secure itself as a creditor of Rice-Macy, took a mortgage on the factory building and machinery and we rent from the bank. Had we not done this the bank would have attached all the assets and sold them out under the hammer, and the sacrifice sale would have eliminated everything."

"But how about the other creditors?"

"If the other creditors desire to step into our shoes we shall be pleased to retire. We believe our action makes it possible for the business to be re-organized if the creditors desire to do so, for we find the Schaeffer piano one of the best made and best selling pianos of that grade. Our cash money was paid to Rice-Macy to meet their obligations to material and supply houses. We paid additional money to secure the stock and material on hand, and to pay the workmen. All of these would have been discharged, and everything would have been sold at a loss had we not stepped in as we did."

"Do you know anything about the internal affairs of the Rice-Macy Company?"

"Not a thing except that the books, finances and affairs were handled by the company at Des Moines."

"And now, Mr. Crawford, what about your factory at Columbia Heights, Chicago?"

"That factory cost us \$31,000, and we would not take \$50,000 for it. In it we shall make the Smith & Nixon pianos as soon as all the stock of the Rice-Macy pianos is worked off. It is a well-equipped, modern piano factory, which is so constructed as to be enlarged when the time comes. The Smith & Nixon piano will be a fine, medium grade instrument, to be sold at retail at or about \$350. It will be a protected piano, and will not be sold out of its grade or class."

"Then your theory is to keep pianos strictly in their classes?"

"That is my principle. The Smith & Nixon piano shall not be paraded as a high grade piano of the Steinway or Gildemeester & Kroeger rank. I shall not follow the systems of others who deliberately offer and sell medium grade pianos as high grade, and who sell low grade or cheap pianos under a misrepresentation as medium grade. I believe that pianos should be held strictly within their class, and this would rapidly solve the one price mystery. Our Smith & Nixon pianos will not be handled unless the rule is accepted that they cannot be sold above or below the classification price."

"What about the Chicago wareroom of the Rice-Macy Company on Wabash avenue?"

Mr. Crawford said: "We shall continue that for the present with Mr. Cross in charge. There is a lot of goods there which must be sold at a clearance sale for which we have arranged and which will be announced. Remember that our plans have had no time to mature. Besides this we have been very busy at all of our houses ever since May 1. April was a rainy month, but May thus far shows up well and we are selling our quota of goods."

"What about the criticisms published in certain

papers against your house because of the peculiar wording of your advertisements offering Chickering pianos for sale?"

"Oh, I remember. Yes, one of our shipping clerks showed me something of the kind, and as he was taking up his or rather our time in reading such things I took him into the back yard and shot him dead. When it got out in the papers we had hundreds of applications to fill the vacancy. But seriously speaking, there was no foundation for such criticism. We own about \$20,000 worth of Chickering pianos; we are trying to sell them. Some of the later Chickering agents are doing their best to prevent us by telling customers that they are old (that is the Chickering pianos). I apprehended this at the time and offered them to Chickering & Sons, who did not deem it their part to purchase the pianos. We had paid for them. In order to meet competition we merely stated that our Chickering pianos were the original pianos made when Mr. Chickering was at the head of the house. This was true of course."

"If those pianos are not the original, and the pianos to whom the reputation of the house is due, what are they? We don't want to lose any money on these pianos. Men who are selling Chickering pianos in our section should not interfere with us in such a fashion. There can be nothing in denouncing the pianos made in the same factory where those are made they themselves are selling. I don't know what object there was in publishing those criticisms unless it was one of those back-handed blows given to Chickering & Sons by showing up in the trade that there were a lot of Chickering pianos in the market which could not be sold unless advertised in that manner."

## Hints to Rice-Macy Creditors.

The total liabilities of the Rice-Macy Company run from between \$30,000 to \$40,000, and it looks very much as if the merchandise creditors will get absolutely nothing, and yet they may get something if they will follow a few hints of THE MUSICAL COURIER.

The Rice-Macy Company was or is a stock company, manipulated almost exclusively by J. C. Macy, of Des Moines, assisted and aided by one Mr. Sweeney and by some one in the Citizens' National Bank. It is supposed that everything or anything ever put in by Macy was long since taken out by him.

Suppose this capital stock had not all been paid in on the day of the collapse? Under certain corporation laws the stockholders would be nothing but ordinary partners. Why not go ahead and get at this? The creditors should meet and set a lawyer to work to get right into the bottom of Mr. Macy's relations to the company, find how Sweeney and the bank stand toward it, and at least make some effort to ascertain how Macy and his friends manipulated the affairs of the concern.

R. W. Cross was made vice-president; but Cross never owned a share of the company's stock. To make a man a director or officer of a corporation without making him a stockholder or shareholder might be considered shrewd out in Des Moines, but we do not believe it will work practically before the law. Mr. Cross never had a look into the books, and yet he was made vice-president. I. N. Rice held one share, and had no voice in the financial dictation of affairs. He simply was compelled to do what the Des Moines syndicate ordered, as far as the finances were concerned.

The creditors have an excellent chance to investigate with good results if they will go to work at the Des Moines end of the Rice-Macy Company. The fence in which the African is kept in hiding is located in Des Moines. If nothing is done by the creditors it will be a hint to Macy and his friends to start another piano manufacturing corporation.

THAT is a great scheme to advertise a piano as followed by Shaw firms in all sections and their success with the newspaper owners who select these pianos as first prizes in their prize contests is remarkable. Here for instance we find two contests on at present; one at Buffalo, where the Buffalo "Times" is piling up a heavy vote for the most popular saleslady in that city, the winner to receive a Shaw upright piano, and the other at Cleveland, Ohio, where the "World" is conducting a similar contest with a Shaw piano as first prize. Naturally everybody in these cities is interested in the Shaw piano, and the Shaw factory at Erie is to-day overrun with orders. It is an absolute fact that the company has orders booked for over a month to come upon the basis of the fullest capacity of the factory to fill them.

## SYSTEM OF AWARDS.

## World's Columbian Exposition.

A PROTEST has been filed with the National Commission of the World's Fair by the representatives of France, Germany, Great Britain, Belgium, Italy and Russia against the system of awards, in the following language:

## Protest.

In the first place we consider it essential that all foreign commissions should be informed of the system which it is proposed to adopt. We understand that the proposal which is under the consideration of the National Commission is that the awards should be made on the report of individual experts selected from among a body of judges or jurors appointed by the National Commission and by the various foreign commissions.

To this proposal we consider there are serious objections, and we believe it would be more satisfactory if the jury system, which has been elaborated at the various exhibitions of the world, could be adopted, a system, that is to say, under which the awards are made by juries of moderate size representing a certain number of groups, the decision of these juries being subject to revision by a jury for each department, and if necessary by a single superior jury on which foreign commissions should be duly represented.

## Collective Opinion Better.

We think the opinion of a single expert would be less satisfactory than the opinion of a number of such experts acting as a jury. We think that duly qualified experts would shrink from the responsibility of making individual reports.

We believe that it would be impossible to examine during the time of the Exposition all the individual exhibits in the way we understand it is proposed, and we consider that proper weight should be attached to the reputation of the exhibitor, to the excellence of his manufactures and not solely to the merit of the special articles which he may have produced solely for the purpose of exhibition.

With regard to the proposal that the awards should be of a single class we understand this has been definitely decided by the National Commission, and we do not propose formally to raise any objection, but we consider that the idea of graduated awards is preferable, and we would suggest that at all events some distinction may be made on the diplomas or to the degree of merit appertaining to each exhibitor's productions.

We would further impress on the National Commission the necessity of definitely informing foreign commissioners of the number of judges allowed to each country and of the classes in which they should be appointed and the proportion which foreign judges would bear to American judges; that a definite date should be fixed on which jurors should commence their work and that no alteration should be made in this date; also that a definite date should be fixed on which the jury of revision should receive the reports of the juries of first instance.

In making these suggestions we have endeavored to formulate what are considered to be the most moderate concessions which we believe that foreign commissions have a right to demand on behalf of the interests of the countries they represent. We feel that unless these concessions are made foreign commissions must reserve to themselves the right of declining to take part in the work of the awards, and, if necessary, of placing the exhibits of their respective countries hors concours and withdrawing them from the consideration of the judges.

We have the honor to be, sir, your obedient servants,

A. VERCRYSSE, Belgium.  
C. KRAUTZ, France.  
ADOLPH WERMUTH, Germany.  
H. T. WOOD, Great Britain.  
MARQUIS H. UNGARO, Italy.  
P. GLOUKHOVSKOV, Russia.

Mr. John Boyd Thacher, of New York, who has charge of the Bureau of Awards, defined his position in the matter as follows:

"There is a general misunderstanding," he said. "I have never claimed that the individual judge's opinion should be final. It has always been contemplated that the finding of the expert judge assigned to examine a class of exhibits should be reviewed by the full departmental board."

"Another mischievous mistake which is widespread is that there is to be competition between exhibits or exhibitors. Exactly the opposite is true. There is to be no comparison of one exhibit with another and absolutely no competition between individual products. Every exhibit stands upon its own merit. If it in itself presents specific points of excellence it will receive a medal or a diploma."

"After two years of patient study I am convinced that the plan of having one expert write a report on the character of an exhibit and sign his name to the same is the best method to be pursued in making awards. These reports will constitute a history of what was shown at the Exposition, and will stand as a landmark by which future world's fairs may be judged. Beautiful as these buildings are they will all be torn down and become but a memory. The reports of the judges, however, will stand for all time, and indicate just how great this Exposition is and the state of advancement indicated by it."

"There has been some objection by foreigners to this system of awards, but in every case where an opportunity has been given for a conference the commissioners have coincided with the view taken by the awards committee."

Mr. Thacher then explained that each judge, when sent to examine an exhibit, would be given a folding card, on



one half of which he would indicate the number of the exhibit, the time of its examination, and the date of the report. This will be returned to the committee. On the other half of the card the judge will write out his findings, and he is in honor bound not to disclose the same until he shall make a report to the full board of judges. Mr. Thacher announced that he had no axes to grind in the appointment of judges and would positively make none himself.

Up to date the system of juries has certainly not been a success, as far as Musical Instruments at World's Fairs go. Charges of corruption have in nearly every instance followed the Awards granted by the jury system. There has been an interminable squabble and contention, and bad feeling has inevitably been generated, so far as it pertains to jury awards at World's Fairs and their action on Musical Instruments.

Any honest expert judge would certainly prefer to accept the responsibility of his individual opinion than suffer the odium of a contrary opinion forced upon him by a vote of a jury in which he must acquiesce. The jury system is the one system that opens up vast possibilities for jugglery, to use a mild term, for it relieves each individual from personal responsibility. In the case of the single expert judge, his opinion becomes a record for life, and it must necessarily follow that he will refuse to place his signature to any report that does not embody his own convictions.

The selection of expert single judges must be made from among men who must necessarily be known in their respective divisions of life and activity. Such men must be, as a matter of course, to some extent prominent in their spheres, and therefore are the very men who exercise the utmost discretion, circumspection and care before making a report which they know goes to posterity as either an evidence of their honesty and ability or a proof of their ignorance.

There is a great deal in Mr. Thacher's plan that commends itself to reflecting minds, and there are men to-day who, while they may be induced to accept the positions of single expert judges, would never accept a place in a jury for whose judgment they would be partially responsible.

### Boardman & Gray.

IT is characteristic of the Gray boys, the boys who control the interests and shape the destiny of the Boardman & Gray concern at Albany, N. Y., that they accomplish what they undertake and obstacles disappear like mist under a June sun.

When it was the proper time to make application for space for exhibition at the World's Fair they lost no time and secured what was a desirable location. But the allotment was small.

This was disappointing, as the Gray boys wanted to make a large and important exhibition of their grands and uprights, in both of which styles they had beautiful specimens in process of construction. They wanted more space and they have it, a double allowance, and now they are happy.

In section I, on a main avenue and on a corner, you will find over 600 square feet handsomely appointed and devoted to that old and highly esteemed make of instruments, the Boardman & Gray.

Call on them. James Gray, one of the boys, is in attendance, and you will find him as genial and chatty as any man on the grounds, and you will know more about the World's Fair and particularly the piano exhibit than if you had not called upon this same James Gray.

### The McCammon Piano Company.

THE recent changes which have been made in the official and governing departments of the McCammon Piano Company, at Oneonta, N. Y., are already having a beneficial effect, and the impression is prevalent among dealers that now better than at any time since the reorganization of the company they are in a position to place goods of a satisfactory quality and in satisfactory quantities on the market.

We have heard most satisfactory comments from dealers in several of the large Eastern cities where the McCammon pianos have recently been placed, which augurs favorably for a substantial and profitable sale of them. They are spoken of as being well finished, well regulated in both tone and action, and as instruments that can be recommended with confidence that they will give satisfaction to the purchaser.

It requires time and push to regain the ground lost by the suspension of active operation in any business, and that is what the McCammon Piano Company has had to contend with since its reorganization, but it is fast obtaining a foothold and there is but little doubt of the future.

—Merkel & Meraman, formerly Twelfth and Chestnut streets, St. Louis, have removed to 1409 Olive street.

## REPORT ON THEODORE THOMAS.

### Resignation Demanded.

### WHY HE STILL REMAINS.

THE following is the official report of the Six National Commissioners of the World's Fair who investigated the methods of Theodore Thomas. It is interesting reading and is worthy of record. It was read before the National Commission by Reading Clerk Galligan on Thursday, May 11:

#### The Report.

CHICAGO, May 11, 1893.

To the Hon. Thomas W. Palmer, President World's Columbian Commission:

Your committee appointed on the motion of Commissioner Lannan, of Utah, adopted by this commission May 4, 1893, beg leave to report as follows:

The committee first gave its attention to the specific matters mentioned in the letters read to the commission respecting the boycotting alleged to be practiced in the orchestra of Professor Thomas against certain instruments manufactured by exhibitors at the World's Columbian Exposition, and find the facts to be that Messrs Lyon & Healy, at the request of Edmund Schuecker, principal harpist of the Thomas orchestra, furnished him with one of their harps to use in the orchestra about October, 1891. On May 18, 1892, Schuecker voluntarily gave to Lyon & Healy a written testimonial in which, among other things, he said: "The Lyon & Healy harp is triumphant over all others."

On October 13, 1892, Schuecker wrote Lyon & Healy a letter in which, among other things, he said: "I take the liberty of inquiring if you are desirous of my taking any interest in the Lyon & Healy harp. If so, I must insist that you give me a written agreement guaranteeing me \$1,000 per year and 10 per cent. on every harp sold through my influence; and furthermore, I must have two new Lyon & Healy harps at my disposition, one for orchestra and one for solo use. If you are not inclined to accept my proposition naturally I will lose interest in the Lyon & Healy harp, inasmuch as I have a prospect of representing a celebrated European firm during and after the World's Fair."

The Schuecker proposition was promptly declined. That at the time of the promulgation of the Thomas concerts three more of Thomas' harpists applied to Lyon & Healy for harps. Two of them had used the harps; Miss Breitschuck had used the Lyon & Healy harp; another, Mrs. Lawrence, had used the harp at the dedication services in October. The three harps were sent prior to May 2, 1893. On May 1, 1893, Miss Breitschuck wrote to Lyon & Healy that Mr. Thomas would not allow the Lyon & Healy harps to be used in the orchestra. They must do as Mr. Thomas wants, although she was delighted with the instruments. Two of the Lyon & Healy harps had been in the rehearsals ten days prior to May 2. The Lyon & Healy harps have not been used since the opening of the concerts, but the Erard harps are now being used exclusively in concerts on the Fair grounds. No objection as to the quality of the Lyon & Healy harps has ever been made by Mr. Thomas or any of his harpists who were using them.

On Monday, May 1, the agent of the Erard harp was in the city of Chicago, and on that day one of the harpists wrote a letter stating that Mr. Thomas had forbidden the use of the Lyon & Healy harp.

[Who could that have been.—Ed. MUSICAL COURIER.]

Schuecker admitted that he had written both the letter and testimonial referred to; that he had told Miss Breitschuck that Thomas had forbidden the use of the Lyon & Healy harps. He further stated that if his demands had been complied with he would have probably continued to use the Lyon & Healy harps; that he thought the demand upon Lyon & Healy was a legitimate business transaction. He stated that Mr. Thomas had forbidden the use of the Lyon & Healy harps. Mr. Thomas denied being in any way connected with any house engaged in selling or manufacturing musical instruments. He denied knowing anything of the Schuecker letter until it appeared in the papers. He denied selecting musicians because they used any special instrument. He admitted that artists accepted bonuses or pay for exploiting instruments, but this was none of his business.

He claimed to be in absolute control of the musical features, subject only to the musical committee of the Exposition directory in granting or refusing the money to carry out his plans; that the authority of the director general over him was merely nominal. He claimed that he had control over the kind of instruments that should be used in his orchestra; that he conceded to first-class artists the right to use their own instruments if in his judgment they were good ones. He admitted that the concerts were a part of the exhibit, not of the commercial side, but the artistic. Regarding the action of Schuecker in writing the letter demanding money from Lyon & Healy, Mr. Thomas stated that this was none of his business, and that he had no criticism to make and had taken no action on account of it, and that this man was and still is the chief harpist in his orchestra.

In the further investigation of the Bureau of Music your

committee further finds: That early in this year several of the eastern manufacturers withdrew their support, canceled their contracts with the World's Fair authorities and refused to exhibit; the only reason alleged for so doing was their disapproval of awards for meritorious pianos. The success of the musical exhibit was greatly imperiled by such withdrawals. The director general secured extensive exhibits from many manufacturers who intended to make no exhibit at all, or very inexpensive ones.

He repeatedly stated in unequivocal terms that no pianos would be allowed to play in the concerts nor allowed on the Exposition grounds except such as were made by manufacturers having their instruments on exhibit.

About April 18 he repeated these pledges to sundry piano men who called upon him, and upon the 21st he was sustained in the pledges he had made by the unanimous vote of the Council of Administration and so telegraphed the eastern parties interested. The director general further notified Theodore Thomas not to make any engagements with persons who were under obligations to use instruments made by non-exhibiting houses, which would bind the management of the Fair or would be in the nature of a permission or consent for the use of such instruments in concert or music hall. Under such assurances given by the director general sundry manufacturers, relying upon them, exerted themselves to the utmost to induce other manufacturers to exhibit, and to that end, at their own expense, sent persons East, corresponded and telegraphed; the result of which was that certain parties who thought of withdrawing were induced to remain, and others were induced to come in. So that the manufacturers now exhibiting at the Fair have expended in preparing for and making exhibits upward of \$1,000,000, and that these facts must have been known to Mr. Thomas and those who were working with him. Notwithstanding this, as musical director Mr. Thomas has placed in Music Hall and had played at the concerts the pianos of a non-exhibiting firm, and the program of future concerts is so arranged that it practically excludes the pianos of all exhibitors. Nor was this favoritism confined to the use of pianos. It has been carried to the use of organs and harps, as the evidence conclusively shows. Dr. Peabody, chief of the Department of Liberal Arts, having jurisdiction so to do, applied to Lyon & Healy to have them build an organ to be placed in the Woman's Building, tendering space for that purpose. The proposition was accepted and the organ was built, ready for delivery on time, when it was stated to that house that Mr. Thomas would call to examine the instrument, the matter having been referred to him. He did not call, nor was the instrument taken. But in its stead an organ represented by a non-exhibiting house is to be placed in the Woman's Building.

Early in April, Chickering & Sons wrote to Theodore Thomas, tendering the use of their instrument for music hall. The letter was not answered. After waiting a few days they wrote to the director general, making the same proposition. He referred the letter to Mr. Thomas, who still failed to reply.

This ignoring of a firm like Chickering & Sons, an exhibitor at the fair, is another incident showing the animus of the Bureau of Music respecting the instruments it intended to use in the concerts, and which purpose was accomplished in the face of the fact that the decision of the director general and the voice of the council of administration sustaining him were at that time in force, showing an insubordination which should not be tolerated on the part of any officer of this Fair. We deem it proper to say that the present exhibitors of pianos have at all times claimed that they are willing to be bound by the rules governing exhibitors and that they are willing to submit to the rules of competition and award established by the national commission, and their earnest protest that if any house fears or declines legitimate competition it shall not reap greater benefit from the fair than accrues to those who are competing exhibitors, impresses your committee with the idea that their position in that matter is honorable and fair, and that any act opposing such a position would be dishonorable and unfair.

We further find that the piano trade is peculiar in this respect, that the instrument is advertised differently from any other. If an artist of great reputation is to play, it is known at once what instrument will be on the stage; it is always announced, and usually put upon the program itself. Professor Thomas, as well as all other musical men before the committee, concedes the fact to be that such artists are almost without exception in the employ of some manufacturer or dealer. This is not so with other instruments. It seems to be an admitted fact that the use of a piano in the musical exhibit advertises far more extensively the piano than if it were placed in Manufacturers Hall on exhibition.

It has been claimed that Music Hall is an independent institution. It would seem that Professor Thomas takes that position, since he does not acknowledge any allegiance to anybody except the musical committee, who are to furnish him with funds. It ought to be replied that Professor Thomas was appointed by the director general of this commission at the instance and request of the Exposition company. Not only was Professor Thomas, but Professor Tomlins as well, made officers of this commission, to the end that they should be clothed with the power that such a position would give them in addressing the musical world through and in the name of the national commission. And in the judgment of your committee, it ought to be said that if the World's Fair administration can control the Bureau of Music for seceding houses, it certainly can control it for the benefit of a large number of loyal exhibitors.

The logic of the situation is this: The director general made a contract with certain musical houses to exhibit, and in making that contract no one questioned his authority, but applauded and approved of what he had done. They broke their contract and through their influences the music department was in danger. To save the department he made further contracts in the same line with other exhibitors, who have kept their faith with him, and propose to keep it to the end. It now transpires that the question is whether or not this commission proposes that it will this time itself break the contract or whether or not Director General Davis shall be sustained in the position taken, backed and supported as he was by the council of administration.

This together with a large part of the evidence that time and space forbid us to include in a brief report, but which sustains the foregoing, leads your committee to the conclusion: Your committee reiterates the former expression of

this commission that no piano not exhibited for award should be used in music or choral hall during the Fair. That the usefulness of Professor Thomas at the head of the Bureau of Music of the World's Columbian Exposition is so impaired that in our judgment his services should be further dispensed with, and that we recommend that the director general be instructed to request his resignation.

We submit herewith certain written statements furnished the committee, bearing upon the subject matter, for the information of the commission.

P. H. LANNAN, Chairman.  
GARDNER C. SIMS.  
J. H. CLENDENING.  
A. C. BECKWITH.  
J. R. BURTON.  
J. T. HARRIS.

The most important of the documents presented to the committee was the following joint statement by representatives of the three great houses of Estey & Camp, Lyon & Healy and W. W. Kimball Company:

#### Joint Statement.

May 6, 1893.

P. H. Lannan, Esq., Chairman Special Committee National World's Fair Commissioners:

DEAR SIR—In regard to the controversy between the Bureau of Music of the World's Fair and the piano manufacturers of the United States we desire to make the following statement, to wit:

About February 1 last we learned through the press and by statements of various dealers that there was a strong effort being made in certain quarters, notably the East, to try and induce piano manufacturers to withdraw their support from the Fair and make no exhibit, and that many had already done so. Being anxious for the success of the Fair we concluded after consultation to visit Director General George R. Davis and discuss the situation with him, which we did. We promised him our loyal support in behalf of music and musical exhibits at the World's Fair. He stated in reply that he was glad we called, for if we had not he should have gone down town to see the manufacturers and dealers and try to secure their active support. He also stated that the seceders were making a very serious mistake in withdrawing their support, as no seceder or non-exhibitor would be allowed to gain prestige or advertising by placing his piano in the concert hall or even in State buildings; that pianos which were not on the grounds on exhibition would positively be barred from use in the concerts in Concert Hall. Acting on these pledges of loyalty to the Exposition we did all in our power to further the interests of the Fair regarding the musical exhibits, informing those manufacturers whose co-operation we were seeking of the statements made to us by the director general.

About April 18 we were informed by manufacturers who had scrutinized the Thomas concert programs that the use of Steinway pianos in the concerts was to be forced by Mr. Thomas upon the Exposition, notwithstanding its maker had withdrawn his exhibit. This information seemed substantiated by the fact that about the 1st of April Chickering & Sons, of Boston, wrote to Director of Music Thomas offering the use of their pianos for concert purposes, and had received no answer, and that a few days later they wrote to Director General Davis, making a like offer, to which the director general promptly and courteously replied, stating that their letter had been received and turned over to the Department of Music, where it would receive proper attention. No answer had been received to it from Mr. Thomas or Secretary Wilson. We called the director general's attention to the situation and had an interview with him, which resulted in a meeting of the local board of administration on Friday, April 21, to discuss the matter. On Saturday, April 22, eight or ten of the exhibiting manufacturers called on the director general to ascertain the result of his conference with the local board, and he informed us that his position had been sustained by them and that no piano would be allowed to be played in Music Hall on the World's Fair grounds that was not on exhibition in the Manufacturers Building. He also stated that Mr. Ellsworth, the secretary of the committee, had been directed to telegraph this fact to the Eastern parties interested. The exhibiting piano makers accepted these statements as conclusive.

Our interest in this matter is that we desire that the loyal manufacturers shall be protected and that the dignity, honor and best interests of the World's Fair shall be subserved.

Very respectfully,  
E. S. CONWAY,  
Secretary W. W. Kimball Company;  
I. N. CAMP,  
Of Estey & Camp;  
P. J. HEALY,  
President Lyon & Healy.

Additional documentary evidence produced to support the allegations was submitted, in which is found the following:

#### Statement of R. S. Howard.

CHICAGO, ILL., May 9.

P. H. Lannan, Chairman:

DEAR SIR—As an official representative of J. & C. Fischer, of New York, I desire to state, of my own knowledge, that my house was on the point of receding from the arrangement to exhibit at the Exposition because of the urging thereto of other Eastern manufacturers; that such action on our part was reconsidered at the earnest solicitation of Lyon & Healy, of Chicago, who control the sale of our pianos in Illinois, Iowa and other Western States. Robert B. Gregory, of that firm, went to New York for the especial purpose of inducing our firm and other manufacturers to recall their withdrawal, and the change in the sentiments of our house toward the Fair I ascribe in part to Mr. Gregory's labors and to the strong influence brought to bear upon them by P. J. Healy, on whose advice our house often relies. I have read a letter from our H. B. Fischer to Mr. Healy, written February 13, asking his views and advice in the matter, and I have read Mr. Healy's reply thereto. I have seen the late telegraphic correspondence between Mr. Healy and Mr. Fischer, in which Mr. Fischer is asked for the facts, and he states who importuned him to withdraw, and who induced him to remain. I attach hereto a copy of Mr. Healy's letter to Mr. Fischer, and copies of the telegrams mentioned.

The letter from Mr. Healy to Mr. Fischer was written in Chicago February 13 and is as follows:

"MY DEAR FISCHER:—I see the fine Italian hand of the Machiavelli of Fourteenth street in this whole business. It is either rule or ruin with him. Personally I do not believe that there is any foundation for the charges that the piano department of the Exposition will be run in the interest of the Chicago manufacturers. This great country, as you know, has made gigantic strides in piano making since the Exposition of 1876, and has brought prominently forward many houses like your own that were not so well and favorably known then as now, and the time is gone, I trust forever, when any one house can manipulate things to suit itself. There are too many strong men and too much capital at stake to permit this. You now stand forth as one of the great houses in the trade and you should seek recognition accordingly.

"We feel that we are mutually interested with you in this matter and I trust that you will consider our interests as well as your own before coming to a decision, and we sincerely trust that you will see your way clear to not only exhibit, but endeavor to obtain a larger and more desirable location than the one assigned you. We must manage in some way to find a place for the World's Fair pianos.

"Respectfully, P. J. HEALY."

The telegram from Mr. Healy to Mr. Fischer, May 7, is as follows:

"Did the proposal for you to withdraw from Fair originate with Steinway house, or how did it come about? What influence and what individuals induced you to remain? Wire answer."

The following is Mr. Fischer's reply on the same day:

"Proposal to withdraw was first made by Stetson in his house. Yourself and Gregory induced us to remain."

Nahum Stetson, during all the time above mentioned, was and still is the active manager of the house of Steinway & Sons in New York City.

I further state that our house would not have concluded finally to put in our exhibit if we had known or supposed

BE SURE TO SEE, TO TRY AND TO BUY



that any piano made by any of the seceding manufacturers would be used or publicly played within the Exposition inclosure. We firmly believed that such valuable benefits would be accorded to exhibitors and not to outsiders.

R. S. HOWARD.

#### Summary Placed in the Hands of the Committee.

As has been shown by the statements of several witnesses, the director general and the local council of administration were bound by solemn pledges and promises not to admit pianos made by non-exhibitors within the Exposition grounds nor to permit such to be played at the Exposition concerts. At so late a date as April 21 Mr. Davis reiterated to several exhibitors his statement that non-exhibited instruments would be excluded. At the meeting of the council of administration held the night before Mr. Davis was declared to be right in the position he had taken and his promises to us were confirmed and his action concurred in by the board. At the same time the mysterious influence exerted by the famous non-exhibitor was at work. A director of the Fair went East to induce this firm to come into the exhibit, so that the principle set up by the board might be saved, and yet this recalcitrant firm be given the advantage. When this director failed in his mission, and the proposal to exhibit was rejected, it became apparent that the firm and its instruments were to be favored at any cost. Principle was thrown aside, Director General Davis was overruled, the action and policy of the board itself were reversed, the directors stultified themselves and ignored the national commission that Paderewski might play the Steinway piano in Music Hall.

Steinway is not to be blamed in any sense for preferring to have his pianos "tested" by "paid artists" rather than submitting them to the unprejudiced decision of a jury on awards. Steinway's reputation was made twenty years ago when there but few piano makers. Now there are at least twenty-five piano making firms in this country that would be only too glad to place their instruments in direct competition with the Steinway, with a fair field and no favor. By Mr. Steinway's withdrawal from competition we are deprived of this privilege, and by the action of the musical bureau this instrument that dares not meet competition is given the highest honors the Exposition could confer. The rules defining the powers and duties of the director general explicitly assert that he shall see that "justice be done the exhibitors." That is all the exhibiting piano men ask.

These are the official documents on record and are published by THE MUSICAL COURIER as such. The editorial opinion of the paper in reference to Mr.

Thomas will be found in our editorial department, and is in fact known ever since the publication of the very first editorial on this subject, and the first printed in any paper as far back as the early part of April.

The Local Directory, which seems to have the final disposition of the matter in hand, consists of many men who are directly or indirectly through business or social relations interested in the success of Theodore Thomas' Auditorium concerts, and many of them are among the guarantors of these concerts. To oust Thomas is equivalent to a disruption of that speculation and no one believes that he will go. If he had any good, solid, natural, common sense he would resign; but then he cannot see the advantage of such a step, which we shall be pleased to point out to him when the Fair is over.

#### Peterson in Good Shape.

OFFICE THE MUSICAL COURIER,  
CHICAGO, ILL., May 16, 1893.

MR. P. A. PETERSON, of Rockford, Ill., who is president of the Anderson Piano Company, owing to the stringency in the money market, has had some little difficulty in raising the money necessary to carry on his many industries. The banks of that city called for statements from the officers of each of these industries.

These statements were looked over carefully by experts, who found the condition excellent, and every bank in the city held a meeting and agreed to stand by the factories, and if necessary meet all their engagements as they shall fall due. The presidents of the several banks authorized the statements that all the factories in question are entirely solvent, and they have collectively pledged themselves to meet all their obligations if necessary.

#### Cooper, Hewett & Co. Exhibit their Music Wire.

ROBERT M. WEBB notifies us that Cooper, Hewett & Co. will make an exhibition of their music wire at the World's Fair.

It will be found in the musical instrument exhibit, and is entered for competition.

Mr. Webb is the special sales agent for this wire in the United States.

#### Behning.

IT is well known throughout the trade in general, and particularly among the trade in the West and Northwest, that Mr. Joseph Flanner, of Milwaukee, is a man who knows what he is about, and that when he takes hold of a piano and pushes it he has become fully convinced of its merits and selling qualities. The above name appears on the fall board of most of the instruments that are handled by him, and this again proves his good judgment.

IN a special issue of a very esteemed contemporary the first editorial in the trade department contains an apology for the lack of news, and a frank admission is made that their facilities for collecting news are so meagre as to render it impossible for them to incorporate any record of current events in that particular paper. THE MUSICAL COURIER of this week consists of 102 pages, and in both departments, music and trade, there will be found the news up to date. That's one of the differences.

F. W. Spencer & Co., incorporated to carry on a general music business. Directors—Frederick W. Spencer, George E. Morse, Walter C. Lewis, Horace O. Clark and Samuel K. Taylor. Capital stock, \$100,000, of which \$37,500 has been subscribed.

THE Spencer house has been doing a large and remunerative trade with the Conover pianos, and the business has grown so rapidly of late that it has become necessary to enlarge its scope. The Conover piano has taken a leading position on the Pacific Coast, and will henceforth be pushed side by side with the highest grade pianos in the market.

WE have recently come across a number of articles in influential daily papers published in the West and in the East referring in complimentary terms to the pianos of the Hallet & Davis Company, of Boston. The articles all breathe a spirit of genuine admiration and are entirely free from the element of puffery which can always be discerned by an expert in these matters. We call attention to this fact, because it is evidence of the influence of the name of Hallet & Davis and the merit the piano possesses to draw forth such encomiums. We suggest to the company to make the best use of such opinions expressed in such media.



## THE MUSICIAN AND THE OFFICIAL.

THERE is a decidedly delicate distinction between the duties of a man as a private citizen pursuing his avocation and the duties of the same man when called upon to act in an official capacity. The distinction is vivid and plain with some, and with others it is obscured by false conceptions of the nature of things, but it is nevertheless a delicate distinction, and successfully to observe and follow the separate rules of conduct that should govern the two conditions indicates the man of tact.

Whether Theodore Thomas remains the director of music at the World's Fair or not, it is impossible for him to escape from the result of his own blundering, want of tact and his stupid demonstration which proved to the people that he in reality had no conception of the character or dignity of the official position he was called upon to fill.

As the musician Thomas, as the conductor Thomas, he had all the rights and privileges of the free agent to express any opinion he felt called upon to utter. He could announce publicly, if he wished to do so, which piano was his choice, and he could insist upon its use at his concerts. He could in short identify himself with any instrument for the time being, as he did in the cases of Steinway at one time, Mason & Hamlin at another, Chickering at another and Decker Brothers' piano at another time.

The fact that he changed his allegiance, as it is falsely called, is evidence that he believed in the privilege of selecting or adopting any piano or make which for the time being or purpose might have met his wishes. As a musician he had that privilege, and if he had the power effectively to enforce the use of the instrument selected for the time it does not follow that the privilege was thereby curtailed. It was only a question of degree. If a musician in Tombstone, Ariz., has the right of pronouncing himself as the admirer of a special make of pianos, Mr. Thomas certainly has the same right.

But there is a vast difference between Mr. Thomas, the musician and conductor, and Theodore Thomas, the director of music at the World's Columbian Exposition. What applies to the private citizen, following his choice and his wishes, does by no means apply to the official. The very honor implied by his position should make him zealous not to debase it by using it as a means to enforce private prejudices. Here it is where the delicate distinction between the two functions is brought into play, and here it is that the public learns whether the official is a man of tact or a man of inferior mental equipment.

The merit of the particular article of contention in this instance—the Steinway piano—has never entered the discussion. We all know what the Steinway piano is, and Theodore Thomas has never been criticised for being one of its admirers, nor has anyone found fault with him for indorsing it as Theodore Thomas—plain, everyday musician and leader Thomas. In fact at one of the first conferences between the World's Fair authorities and the piano manufacturers' representatives at Chicago, Mr. W. D. Dutton, of Hardman, Peck & Co., introduced his remarks by paying a deserved tribute to the Steinway piano.

Mr. Dutton is a broad and liberal thinker; a man of analytical method, a thinking and reflecting intelligence, and not a mere reverberation of other men's mental pulsations. He knows that the issue is not the Steinway piano, and he prevented it from becoming the issue. Neither was the action of Theodore Thomas as a musician an issue. The issue centred about the official conduct of a World's Fair officer, and Mr. Dutton held it down to that point.

And that is just the delicate point which inevitably must escape a man of Theodore Thomas' make-up. THE MUSICAL COURIER has frequently called him great, and he is a great conductor and a musician of some extraordinary attainments, and yet he has never been anything but a rather small man, and as such he could not distinguish the difference between a conductor of an orchestra playing music as a private speculation and for private gain and the official position conferred upon him by the representatives of the American people. And this failure so to distinguish marks the end of his career.

As to the *noblesse oblige*, Mr. Thomas could not grasp it. He could not see that music here in America only became such an institution as it is

through the combined efforts of all the elements in both the artistic and scientific branches of the art, and that the members of the music trade whose instruments are represented in the Exposition buildings are a part and parcel of this educational influence whose names, positions, dignity and effort should have been protected by HIM, of all men. No one man or manufacturer asked for a favor, no one person cared to become distinguished by the contention precipitated by Thomas, no one firm was working for individual aggrandizement. It was a co-operative movement in which all personal advantages were merged into a desire for simple justice.

This failure of Theodore Thomas also brings to light the narrow limitations of his views of art, outside of the facility he has as a reproductive artist. The Musical Instrument Exhibit has been ignored completely by him, and yet without the men who produce the instruments, and who have made them specimens of artistic ingenuity from which the most refined tones can be evoked with a minimum of effort, without these artists there would be no such an institution as the Thomas Orchestra. His own personal occupation could find no apology for existing if the productive artist—the one who produces the instrument—had not first and foremost given him the material.

But Thomas, like all small men, views the mechanical work as represented in a complete musical instrument as an unworthy commercial element which is bartered for, although there are people who say that he is very strong at making a bargain himself when an engagement is in negotiation. The value of an artistic production can only be measured by money, as those who have paid the Thomas' deficits for years past certainly know best. Thomas, however, never interested himself in that department of the art. The friction would never have reached such intensity if Theodore Thomas could have understood the intimate alliance between these divisions of music. He might have been unable to avoid the crisis, but it would have dissolved under more favorable conditions than now exist in the music trade.

And thus we see how it is that a popular request has arisen to throw the whole odium of the situation upon Thomas. The people themselves do not analyze the causes at the bottom of their sentiment, it is the individual who does that. The people represent the sentiment, and in most instances, as history itself records it, they are right. Mr. Thomas must carry the odium of the imbroglio down to his last day and his memory will forever be associated with it.

He is a public character, and he has failed as such to grasp the situation. He is, like so many other public men, unable to understand the distinction between his private privileges and his public duties. He necessarily must collapse. The position was too great for him. It needed a man who is endowed with comprehensive reasoning powers and intellectual equipoise, and not a disciplinarian of a private band, whose every command is slavishly obeyed for the sake of an engagement under him. Thomas could not get bigger than that position. He could not appreciate the opportunity that might have made him the greatest figure in music American institutions have up to date produced. It was beyond him.

And probably there is a good reason for this to be found by applying some of the theories of modern psychology to his case. Here is a man whose mind has been trained for over 35 years in the narrow confines of rehearsal stages and the halls in which he has conducted. For brief periods he has managed to get into a broader scope, but only temporarily, most of his time being devoted to the rehearsal and the concert. He has not been able to escape the constant discussion of the one interminable topic. Universality of ideas could not be cultivated under such circumstances, and the poor man cannot even appreciate eclecticism, which with him would probably be a synonym of insanity.

Suddenly he is dragged forward into the blazing light of a Universal Exposition of Arts and Sciences, and he cannot avoid looking upon the whole scheme as a big fair that needs his assistance to play the accompaniment.

His little ego with the little rosewood stick asserts itself and he becomes the boss of the show in his own vain estimation, and that settles it. It is around him that this whole universe revolves, and when he is supposed to learn that he is mistaken he is more than ever convinced that he is right. He cannot see that of every 100,000 human beings that visit the Exposi-

tion not 100 go to look at him, even as one of the curiosities.

Had there been a man of comprehensive mental stature in charge of his functions no such conjunction could have taken place. For such a man a dozen means would readily have presented themselves to avoid such an issue, and had the same issue been made it would have been met with a different spirit.

Therefore let us drop Theodore Thomas more with sorrow than with rancor and pity him and anyone else who cannot appreciate those vast problems that are the delight of the greater and more generous natures. It is rather discouraging to find him in his old days squirming about as he has been, an undignified figure, probably the most undignified of all those whose names will be associated with the great Exposition.

## AMERICAN ORGANS

IN

## GREAT BRITAIN.

### Chat With a London Dealer.

MR. E. HIRSCH, of Messrs. E. Hirsch & Co., dealers in pianos and organs, 59, 60 and 61 Hatton Garden, London, England, who has arrived in this country, as announced in another column, is the representative in Great Britain of the Story & Clark organs, of which the firm sells a great many annually, and his views on the condition of trade in American organs in Europe and the Colonies is necessarily of interest to the trade in this country.

"You ask me to give you the reasons for the late depression in the trade in American organs as shown from your export statistics," said Mr. Hirsch, "and the probable future of these instruments on our side. You must remember that we are undergoing a depression that has continued for some years, and that the cotton strike in Lancashire which has lasted for a long period has just ended. Yet we have a serious strike at Hull, which also extends into Scotland and affects London, and the McKinley law has injured us severely. The bulk of organs is sold to working people, most of them going into the mining districts of Wales, Durham and Yorkshire, and in all these trade is at a very low ebb."

"But the chief trouble is due to the low market rates of the Indian rupee. India draws millions of pounds' worth of manufactured material from Great Britain and pays in rupees. The market value of rupees has fallen all the way from 12 to 20 per cent. In addition to that there are thousands of Englishmen who hold office in India who are paid in rupees; their salaries have not been advanced, and the purchasing ability of these people has been reduced, owing to the fall in price. Then we have had Argentine and Baring, and now Australian troubles. Of course all these things put together show you at once why there is such a great commercial depression in Great Britain. It seems to me that the silver question has got to be settled in Great Britain, this country and India before anything can be done."

"The piano and organ business in Great Britain is done largely on the three year plan, which gives the purchaser that time in which to make up the payments, and which is analogous to the instalment plan in this country. The people who pay on that plan are quickest affected by that depression, and yet there is a great deal of business going on in the music trade in England. The Scotch trade is really paralyzed."

Speaking of the instrument itself, Mr. Hirsch says: "The reasons for the preference of the American organ is first of all the superiority in voicing the instrument, and next to this the taste and the character of the case work, which is ahead of anything made in Europe in the same line. Those makers in Great Britain who make instruments of this kind use the pressure bellows just like the Continental makers do. For its specific purposes, as applied to a reed organ, the pressure bellows can never be a substitute for the suction bellows which is used in this country, and which has helped so much in popularizing the American organ in England and the Colonies. There is prospectively a great deal of trade to be done in these instruments, and that is one of the reasons for my coming over here to investigate them on their own soil. I see, however, no prospect at all, at least

for the present, for any extensive sales for American pianos in our country."

"You ask about trade visitors in London from foreign parts. What you call the Colonial trade we call the shipping trade, and the many firms that do business with our houses in London in this shipping trade come to us from all sections of the globe, from the Cape, from India, China, Australia, and indeed we have a good many American visitors."

"Such an institution, however, like THE MUSICAL COURIER is unknown in England or on the Continent. Our music papers are small and our music trade papers are monthlies. A weekly paper such as yours with a series of large offices and a large staff, all devoted to this one subject exclusively, such an institution as I said before is unknown to us."

### KNABE PIANOS.

#### Marvelous in All Respects.

THIS year 1893 will be distinguished, among a great many other things in the piano trade, as the year in which the greatest variety of artistic pianos has ever been produced. How it is possible to excel those instruments made by Wm. Knabe & Co., Baltimore, is a problem which we leave to the piano manufacturer, and we are under the impression that whoever he may be he will find great difficulty in solving it.

On one of the display pages of this edition will be found the illustrations of two grand pianos made by this house—two of a set of artistic instruments, all of which have been shipped to the representatives of the house in Chicago, Messrs. Lyon & Healy, which deserve more extended notices than we can usually afford to give to individual instruments.

The large illustration is that of a full concert grand which cost \$10,000 to make. It was specially designed by Thomas E. Colcutt, one of the representative noted English architects, who spent a great deal of time in elaborating the original design. The case which is rosewood, is divided into fourteen panels, representing a variety of mythological and musical figures and subjects, and these panels are inclosed in an ornately carved arcade of rosewood surrounded and supported by an embellished plinth and frieze. The inlaid wood is satinwood. The legs and lyre are of the Colonial design, and are of solid rosewood, the capitals being of the Corinthian order. Some idea can be gathered of the amount of detail, labor and work applied to this instrument when we state that it has taken over a year to make it. We are absolutely safe in stating that there is no duplicate of it to be found on the globe to-day.

The other illustration on the same page to which we refer is a grand piano of the Renaissance style of white enamel and gold. It is always a difficult matter to reproduce with the aid of the printer's art a satisfactory illustration of a white piano, but we believe that the cut we publish is an exceptionally fine reproduction of the photograph.

Both of these pianos have been tested by some of the best experts and pianists, and they are just as remarkable in quality of tone, in volume and in touch as they are in their architectural design and elaborate workmanship. They are the most eloquent monuments of the genius of the house of Knabe.

"THE Cooper-Hewitt Wire" has, through the earnest efforts of Mr. Robert M. Webb, become a commodity so much talked about that it has been deemed necessary for THE MUSICAL COURIER to tell its readers something about it. There isn't room enough in this issue, but in weeks to come there will be some statements that will interest every manufacturer, tuner and dealer in the land. Watch for the word "Wire."

HAVE you paid more than the usual attention to the Vose advertisements this year? We mean have you gone into them with some purpose or effort to discover their inner meaning? Of course the immediate effect of these advertisements is at once striking, but have you sought to ascertain their purport and object? There certainly is such a thing. The Vose & Sons Piano Company is made up of intelligent people, who always have an object in view. They had more than one in view in getting up these special advertisements. They are testing the effect of special advertising that attracts first the eye, the visual sense, and then sets the mind to work through the appeal to reasoning made by the character of the advertisement. Study the question and you will find a great deal in it.

### August Gemünder & Sons.

IN the musical division of this week's issue of this paper will be found a unique half page advertisement of August Gemünder & Sons, the makers of high grade solo violins, guitars and mandolins, who are located at 18 East Sixteenth street, New York city.

At the first glance the purport of this array of business cards comprising the advertisement may not be apparent; a little consideration will, however, make the object clear and afford an interesting study for the many who have become familiar with the name Gemünder as associated with the violin.

It is interesting further as showing the evolution of the firm during the past quarter of a century.

We say a quarter of a century; it is 28 years, to be exact, because the evidence presented covers that space. But to go back to the origin of the house of August Gemünder & Sons in this country extends yet another quarter of a century back to 1846.

The first business card, dated 1865, was very simple and unostentatious, typical of the plain, sturdy German, who introduced himself through his works rather than by publication.

This simple form of business announcement continued, it will be observed, for many years until the sons of the family acquired position in the firm. This infusion of new blood with accompanying ambition and energy demanded something more pretentious, and now the business cards are large, handsome lithographic affairs, showing a registered trade mark. This trade mark they found necessary to establish as a protection for their famous Gemünder art instruments.

The contrast between the card of 1865 and that of 1893 is typical as a contrast between the business of this firm in 1865 and that of 1893.

Then Mr. Gemünder made a few violins for artists' use and only on individual orders, necessarily confined to a limited number each year. Now the Gemünder art violins and Gemünder solo guitars are supplied to the trade, and can be found in the large cities throughout the country, where dealers are pushing the sale of them—pushing them because these instruments meet the requirements of artists in every particular.

At the World's Fair the Thompson Music Company, of Chicago, have charge of the exhibit of the Gemünder goods, which are displayed in two large and elaborately finished cases. A description of this exhibit will appear in a later number of THE MUSICAL COURIER.

August Gemünder & Sons are experts in the selection and knowledge of old Italian violins, and in their warehouse can always be found some well preserved and desirable specimens which they offer for sale.

### The Starr.

MR. BENJ. STARR, of Richmond, Ind., who has been in New York for the past two weeks, left for his home yesterday.

Mr. Starr has visited most of the Eastern agents during his stay, and has found them doing a satisfactory business, with every prospect of an increase for 1893.

He will stop at Philadelphia on his way West and will probably determine the future of the Starr in that city.

There should be no trouble in placing the piano on Chestnut street. There is a demand for the Starr, and for any dealer who will give it the attention it deserves it will prove a profitable and satisfactory instrument to handle.

### Assignees' Sale.

THE undersigned will offer for sale the entire music store of James Baker, located at 217 and 219 Euclid avenue, Cleveland, Ohio, consisting of his entire stock of sheet music, music books, instruments, store fixtures and everything pertaining to said store to the highest and best bidder.

Said sale will begin at 10 A. M., May 29, 1893. A rare chance for any party desiring to engage in such business in Cleveland, Ohio.

A. G. CARPENTER, Assignee of James Baker.

### The Autoharp.

THE new autoharp factory at Dolgeville, N. Y., is fast assuming habitable conditions, and it is anticipated will be occupied about June 1 by the C. F. Zimmermann Company.

This building is on the ground where the old club house used to stand, and is somewhat of a contrast to that structure, being four stories in height, and in other proportions much more pretentious.

They want to turn out a 100,000 autoharps at least this year, and to make that number requires more extensive facilities than they have heretofore possessed. This new factory will furnish these opportunities.

Mr. S. Singleton, who will be the musician in charge of the autoharp exhibit at the World's Fair, leaves for Chicago at once.

—Mr. Winter, of the Toronto firm of Winter, Leeming & Gourley, departed for Europe from this city on the Umbria last Saturday to be gone a few months.

### THE "TIMES" DOES NOT KNOW.

A FEW extracts from an editorial in the New York "Times" of last Saturday will make Western piano men smile. Here is one:

The nature of the Western business man has not been so remarkably exemplified in anything connected with the World's Fair as in the Department of Music.

And here is another:

\* \* \* the Western business man appeared as complainant, prosecutor and judge.

Another, and the last we feel like quoting, says:

Though undoubtedly a hustler, the Western business man engaged in the manufacture of musical instruments does not seem to be a sage.

Now the reason for smiling is due to the fact that the "protesting" piano man (if that designation proves acceptable), the piano man who does not take any stock in the fairness of Theodore Thomas, is not the Western piano man at all. The very chairman of the "protestors" is a New York piano man—Mr. Dutton, of Hardman, Peck & Co.—and if the "Times" man will look up the list of "protestors" published in this paper, he will find that the Eastern house of Chickering & Sons figures in it prominently. "The nature of the Western business" is good, but wherein, in this instance at least, does it differ from "the nature of the Eastern business man"?

Among the "protestors" there were only four or, at the utmost, five Western piano men, the great bulk consisting of Eastern men. But then these daily papers always do manage to get their reputations for sober and judicious judgment tarnished when they begin to experiment with specialties. The fact is that the "Times" does not know what it is commenting upon. It gives force to its utterance by making it editorial, and its premise is not founded upon facts—and hence "the Western business man" has the laugh on his Eastern colleague who is after all the victim of the "Times" critical castigation.

As to the statement that "the Western business man engaged in the manufacture of musical instruments does not seem to be a sage," it would be best not to ask the Eastern manufacturer of musical instruments for a corroboration of this sentiment.

Suppose the New York "Times" were to send out a reporter to interview our New York piano manufacturers on the subject of the sagacity of the Western maker of musical instruments! It would be a charming time for that reporter, we apprehend. Suppose that reporter were to visit Fischer's and ask them to express their opinion of the sagacity of Lyon & Healy, and suppose that reporter happened to ask the question with a sneer on the strength of the inspiration of the editorial in the "Times"? Suppose that reporter, if he lived through the Fischer interview, were to walk up the street, and ask Chickering & Sons what they thought of the Chicago Cottage Organ Company as a "sage" in business? We should like to watch the play of his features if he based the tone of his question upon the tone of the "Times" editorial. Then suppose he were to go into Hallet & Davis' place on the avenue and ask there what they thought of the sagacity of the W. W. Kimball Company? Suppose he were to try that? Suppose the editor were to accompany him on that single visit and then observe how things progress?

"Does not seem to be a sage" is good; in fact is excellent. Men who in about 15 to 20 years have given to the local Chicago music trade industry a value of about \$13,000,000 capital, not seeming to be sages!!

The difficulty in this whole controversy must in most cases similar to this "Times" case be attributed to ignorance. The "Times" is not a corrupt paper; the members of the Directory who stood by Thomas are not corrupt, but these people were all called upon to decide upon intricate problems that were too far removed from their personal experience, and they could not comprehend the situation or were misled, and decided to reach conclusions after starting from false premises.

The "Times" does not even know that the leaders of the protest were Eastern men, and that the seven Eastern seceders could not join them for reasons it would be futile to attempt to explain to the "Times," but which every man in the music trade understands. So it might as well be dropped.

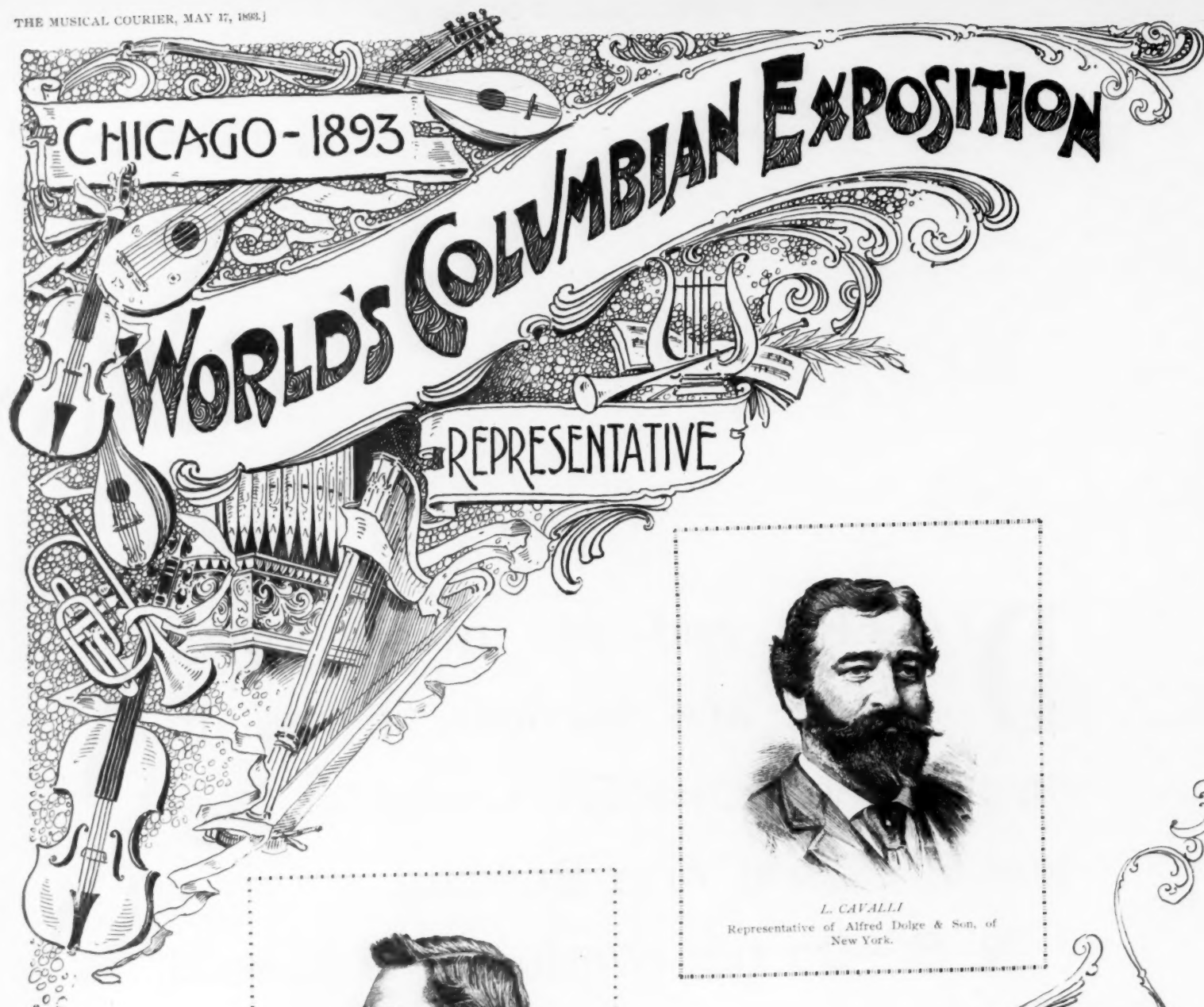
WANTED—Good action finisher and regulator in a factory in New York State. Address "Action," care THE MUSICAL COURIER.

WANTED—Music clerk, young man; experienced; good education and knowledge of German. Address "D. K.," 79 West Fourth street, Cincinnati, Ohio.



**D**EALERS and the music loving public are cordially invited to inspect the SOHMER Exhibit at Section I, Liberal Arts Building.

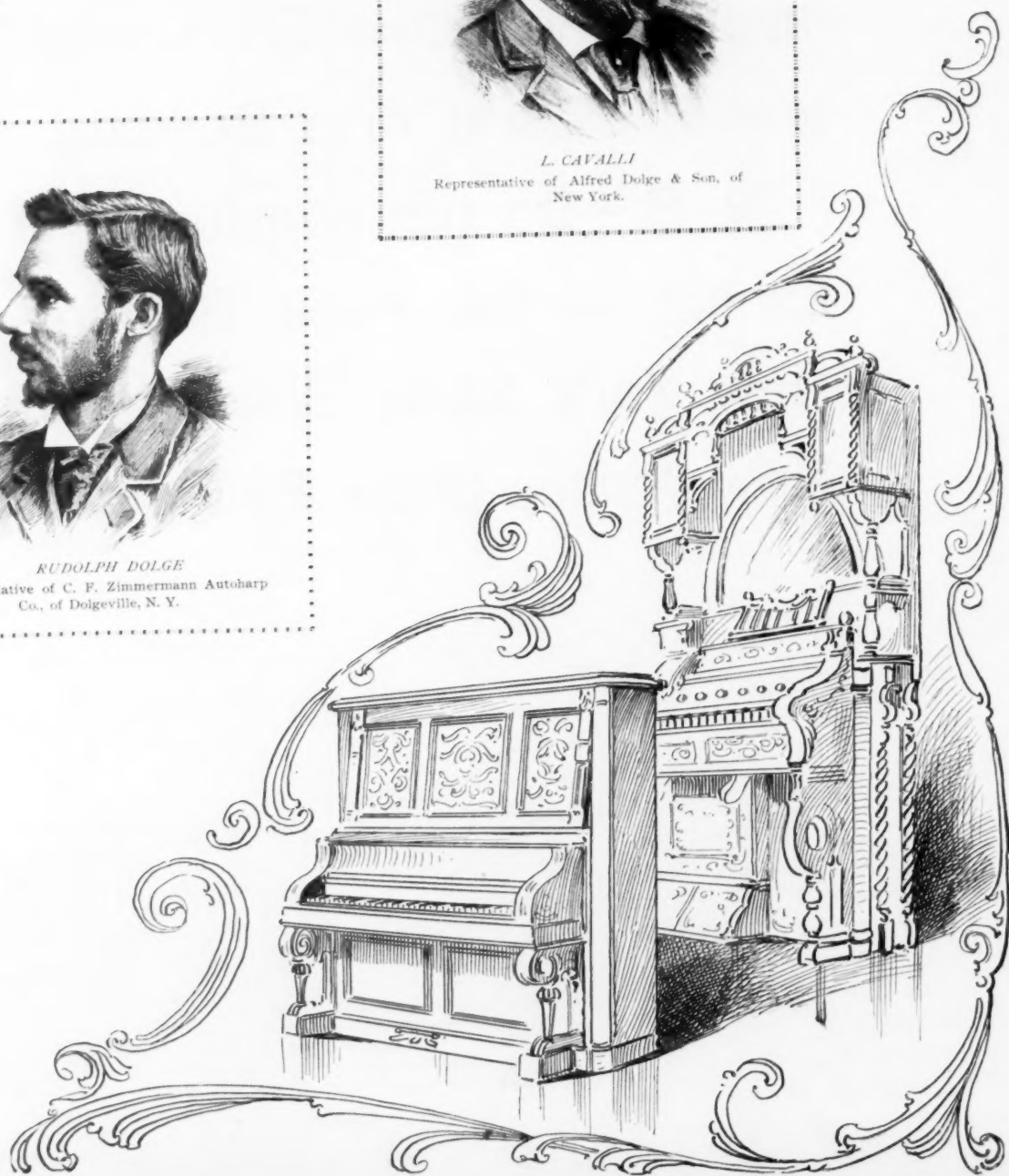
N. B.—Do not overlook the Special Exhibit in the Puck Building, in the New York State Building, and in the New Jersey State Building.



L. CAVALLI  
Representative of Alfred Dolge & Son, of  
New York.



RUDOLPH DOLGE  
Representative of C. F. Zimmermann Autoharp  
Co., of Dolgeville, N. Y.





## THE SKELETON OF SECTION I,

OR

HARRY HAYSEED, JR., AT THE GREAT WHITE CITY.

CHICAGO, May 15, 1898.

Dear Musical Courier:

IT has been many, many months since I wrote to you from Quimbora, or detailed to you the doings of the folks down at Pilltown. Since my father died I have seen but little of Peleg Diggs, and I never go to Pilltown. The wife of Jared Diggs is dead, and Peleg now runs the business entirely alone. And a fine mess he has made of it. After that trip across the briny last summer he seems to have lost his head completely. At all events, I don't bother with him, and I have been carrying on a very decent business in Quimbora. My mother decided not to marry the minister, and of course that made me a happy man.

I came out here last week and I must confess that I am not disappointed at the show, though it is far from being completed. The piano exhibit in Section I is strong, interesting, and will distance anything of the sort ever dreamed of at any previous exhibition, no matter where held. But it is not of this I write you, but something of a more peculiar nature altogether. Last Tuesday I was chatting with a certain salesman in Section I, I needn't mention his name, you all know him, and just as I was strolling on he said pleasantly enough:

"I say, Hayseed, have you seen the ghost yet?"

"The ghost! What ghost?" said I, anticipating some sort of catch and too lazy to avoid it.

"Why, the skeleton ghost in Section I that parades around the various exhibits about 2 A. M. Some say it is Theodore Thomas disguised, putting a spell on Western pianos."

Naturally I laughed at this; who wouldn't?

"I tell you, my boy, it's no joking matter. The ghost has been seen and —"

"Well, if it walks, what more can be wished for," said I, with a touch of the old Hayseedian humor.

"No, no, man alive; don't spring any old gags of that sort on your papa. We all get our salaries promptly, and so must this ghost, for it walks regularly from 2 until 3 A. M., and one fellow heard it play on several pianos."

"Rats and rot," was my comprehensive comment.

"All right; but I bet you a good dinner and a bottle of wine you haven't got the nerve to sit up all night and watch for this skinny spook."

"I take you," said I promptly, and the bet was booked.

"Now, how in the world are you going to get into the building so late at night?" said I, curiously.

"Oh, that is easily enough managed," said my friend Harry.

"We'll bribe the night watchman of the piano exhibit, go to some show in town, ride out here leisurely, and with some cigars and a flask we can while away the time until his skeletonship arrives, and then you bet I will give the old bag of bones a hard chase. I'll take my heavy walking stick and smash in his spectral skull."

"But can't ghosts smell tobacco and keep prudently in the astral sphere if they suspect the presence of strangers?" said I, rather anxiously, for I confess the affair began to wear quite a serious aspect. Harry roared, "Whoever heard of a ghost smelling a pipe or even a cigarette. Come, Harvey, you're in a blue funk. Name the night; shall it be Wednesday, to-morrow night?" His accusation nettled me and I promptly replied that Wednesday would suit me perfectly. Preliminaries were arranged. Harry saw the night watchman and tipped him generously. Then we named the Auditorium as our trysting place Wednesday night and parted.

I roamed about the grounds of the show, and every time I took a look it cost me \$1. Even in the lavatories, where I went to wash up, I had to spend money. I was about to wade through the mud on the Midway Plaisance (which the people here pronounce "Plysance") when someone called out to me:

"Hallo, Harvey Hayseed, Jr.! what is the great piano dealer of Quimbora doing in the little town of Chicago?" I turned around, and, bless me, if it wasn't Peleg Diggs. I wasn't sorry to see him after all, for I was kind of lonesome, and Peleg came from our parts, anyhow. "Hello, Peleg, I'm glad to see you!" said I, quite warmly.

We joined teams and chatted for an hour or so, and then went to town. That night we went to some show or other and drank beer until very late.

I was on my guard with Peleg despite all my frankness, and so was he. We each explained to the other that we visited Chicago for fun, but we both knew that we were lying. Just as we parted Diggs said to me:

"Harvey, where are you going to-morrow night?"

"I have a business engagement," said I evasively.

"That's funny; so have I. I will see you Thursday afternoon, then. Good night."

"Goodnight—and go to the devil, for a sly fox like your father." I didn't, however, say all this aloud. I couldn't sleep very well that night and dreamed twice of my father, which is always a sign for me that something unusual is going to happen.

I laid around all day, not going to the Exposition, for it was raining. At 8 o'clock I was at the Auditorium, and ten minutes later Harry came in and we went to the theatre. After it was out we went to a big beer palace and drank Pilsener until 12:30. I was getting sleepy: the night was horrible, for a regular gale had set in and sleet, hail, rain by the bucketful all made it a nice occasion for a ghost seeking trip. If Harry had weakened so would I, but at half past midnight he jumped up and said gaily but firmly:

"It's time, Harvey. I'll pay the checks. Get into your overcoat. We must look out for a coupé." He paid the bill, and both being bundled up we went out into the night. Whew! what rain; what a howling wind! We could scarcely see a yard. State street was absolutely deserted and I was on the point of telling Harry that we had better give the game up when an old four-wheel cab crawled up to us and a cracked voice said:

"Keb, keb, gents?"

"What will you take us to Jackson Park for?" said Harry, shouting so as to be heard.

"Twenty dollars," was the reply that came through the storm.

"I'll give you a dollar," said my friend firmly.

"All right; jump in!" And we jumped into a dark, bad smelling old machine.

Oh, I shall never forget the misery of that ride! We bumped, we rattled, we stopped at every corner, while the



driver cursed his poor old worn out team. If it hadn't been that Harry contrived after many efforts to light our cigars I don't know what we should have done. As it was, we had to take numerous nips from our flasks to keep warm.

All things have an end: and it must have been nearly 1:30 A. M. when we drew up to our rendezvous. We paid the man double what we contracted to do and dismissed him. Then Harry went up to the gate and knocked five times. It was instantly opened. A voice said:

"Is that you, Harry?"

"Yes."

"Come in."

We entered. A bull's-eye lantern hit us in the face with a rude shock of light.

"Hello, what's this? You ain't the man. You ain't my Harry," said a rough voice, and we were all of a sudden drenched with darkness.

"Who the devil are you?" said Harry.

No answer. I felt scared and very much relieved when a familiar voice said:

"Yes, that's my man; his name is Harry, too. Come in, gentlemen. Don't stand in the rain." So there were two Harrys expected to-night, thought I. Who could be the other one?

No more explanations were made, and with our friendly watchman we trudged through the rain and mud about 5 miles. So at least it seemed to my weary limbs.

At last we reached Section I, where our stand was to be taken, and we sat down, worn out completely, but afraid to take off our wet clothing. The huge building was as cold as a tomb and just as silent. The watchman bade us goodbye, saying that he would be back at 3 o'clock, just one hour, for my watch showed 2 o'clock in the rays of the lantern. He went away leaving us without any light whatsoever, and I felt blue and depressed and wished that I was back in Quimbora. Harry said nothing and I was beginning to suspect that fatigue, beer and his flask had contributed to make him sleepy, when he nudged me suddenly and said, whispering:

"Hush! Harvey, what's that?"

"Oh, Lord," said I involuntarily, "it's the ghost."

I started to rise, when Harry pulled me down savagely. "Nonsense, man! ghosts don't carry parlor matches. Listen."

I strained every nerve and listened. Soon we heard a crackling noise, very faint and afar. This was repeated several times and finally we saw a faint glow quite near by, which suddenly died away. We kept absolutely still, hardly daring to breathe. As we sat thus, rigidly upright, an odor was wafted toward us that was unmistakable:

"My God, Harry," I cried aloud, "the ghost smokes cigarettes after all!" There was a slight hurried noise to our left and an ejaculation. Harry grabbed me by the arm, saying, "Crawl, crawl quickly, you idiot! It's another party of ghost hunters." We both went on all fours under a grand piano and literally shrivelled up against the partition. Not a moment too soon. A brilliant sweep of light touched the place we had just vacated, and I heard a voice I recognized only too well say aloud:

"By the great horn spoon, that must have been the ghost or else some detectives! Say, boys, I'm tired of this! Let's go home." It was Peleg Diggs who spoke, the sly rascal!

"Say, shut up, will you?" said a strange voice. "Keep quiet and turn out that light. If the ghost does walk tonight you are enough to scare him back to his grave. That was a rat you heard. Turn out that light, I say." Then all become black again. We both wriggled out to edge of the platform, but didn't dare to say a single word. And now comes the strange part of this tiresome tale. We hadn't sat ten minutes after the above episode, when Harry gripped my arm and dragged me around toward him. He didn't say anything, but he was breathing hard. I suddenly became aware of a circle of light—not a bright, but a subdued light, a misty light, almost a blue in color, and about 50 yards away.

My God! I nearly screamed aloud in terror, for in the centre of this weird, unearthly, suffused light solemnly strode a big skeleton with a cigar between his lips. It was a horrid looking skeleton and an unusually bulky one, for it trod the floor firmly as if it were a skeleton of importance. I was nearly frozen with terror because my dream was out. My father had appeared to me as a skeleton the night before. Harry put his hand over my mouth, and I felt him grip his huge stick, which he had carried for just such an emergency as this. As the circle of light came slowly nearer we smelt the odor of a strong cigar, and my eyes just then caught a sight of Peleg Diggs, peeping over the top of an upright piano, his hair literally on end with fright. Beside him was a strange man, and Whiskered Willie, of Union square. The party all looked scared.

The skeleton came to a certain exhibit—wild horses couldn't drag from me the name of it—and going up to an upright piano it lifted the fall board, and carefully inspected the name of the maker. Then it dragged up a stool and began to fumble the keys. Oblivious to each other's presence we were all standing up now. Candor compels me to confess that the skeleton played very clumsily, very badly in fact. It strummed with one finger "Ta-ra-Boom-de-ay," and the bass was hideously cacophonous. Despite my excitement I took in all these details. After banging awhile it got up and said with a snort:

"A stencil, by the blood of St. Mark!"

Before I could well gather my senses Harry had flown like a tiger at the skeleton just as it turned to face us. I heard a curse and a cry as I saw the skeleton ward off the blow of Harry's big club. The next moment the skeleton and Harry were rolling over the floor, swearing and tearing at each other, while Peleg, the major, myself and the other man tried to drag them apart. The skeleton's nose was bleeding and Harry's eye was blackened. Then I noticed that the skeleton was a very strongly built person, whose body was painted in the most ingenious manner to represent a skeleton, skull and all. The whole was smeared with phosphorus, and I assure you that at a distance the illusion was perfect.

All the lights were turned on in the lanterns now, and three or four night watchmen came running up. They had heard the row. The skeleton was sitting on the edge of a platform nervously sobbing, while it or he tried to stop the flow of blood from his nose. Harry stood by grimly panting.

"Say, who are you?" said the head watchman.

"Oh! I was sent here by a piano firm to see if there were any stencil pianos in the show," said the skeleton in a muffled voice.

"Well, why didn't you come during the daytime?"

"They wouldn't let me near the pianos I wanted to look at," said the skeleton, in a voice that rang very familiarly. We all started at the sound of it.

"Geewhiz!" yelled Peleg Diggs. "I'm doggoned if it ain't Clambake Harry."

And so it was, and I had to pay my bet.

Yours truly, HARRY HAYSEED, JR.

## No Partner.

PHILADELPHIA, May 11, 1898.

Editors The Musical Courier:

GENTLEMEN—Please accept my thanks for your kind mention in issue of 10th; but, fortunately or unfortunately, I have no partner.

Very respectfully,

J. G. RAMSDALL.

## CATCH ON.

THE best evidence of the grasp of a possibility lies in the fact of taking a hold of it and utilizing it. What use is there in constantly theorizing about a thing and never securing a practical experience with it. There are men to-day engaged in piano making and in organ building who are constantly discussing the possibilities of trade conjunctions and who admit the existence of conditions, and yet they go along year after year speculating upon their possibilities and never make one practical step toward aiding their solution.

We know of concerns who were making just as many pianos per annum 14 years ago, when this paper was about to be started, as they make now; who get about the same average prices or less than they then did, and some of them who make a smaller number per annum than they then made. And yet some of these people seem not to have learned that their refusal or inability to grasp the situation accounts at once for their position to-day. And yet they repeat, year after year, the same self apparent blunders. And yet they seem not to see before their very eyes that in order to avert the inevitable doom they must alter their methods or their system, if they have any. What is to be done in their cases?

Nothing; nothing whatever, because nothing can be done. They will not permit it. When you show them that the centre of population has moved westward every decade; that the trunk lines run westward; that the World's Fair went westward; that the balance of tonnage went westward—when you tell them these things they say that this has nothing to do with the piano trade, although they admit that the organ trade has kind of followed this same westward impetus and law.

There is a great amount of trade in the East; but, strange to say, it is done to a great extent by those who do the bulk of the trade in the West. Those who grasp that westward momentum, or who go with it, seem also to get all there is in the East.

One of these days, however, it will be easily understood why things are different from what certain concerns wish them to be, particularly as applied to themselves. Business is the ability to understand yourself. A man who might be a first-class superintendent should not misunderstand his occupation by accepting the chance to try financiering; it is not business. A man who is a good financier should not misunderstand his occupation by accepting the opportunity to control the character of the case work in a piano factory; it is not business; he will probably make a failure of it. Those men in the piano and organ trade who have misunderstood their talents cannot be expected to compete successfully with

trained experts who are operating against them all the time.

The lack of organization is felt to-day in many concerns, and as the friction continues to grow in intensity those who are working without organization will be found hopelessly left. The piano and organ business has been made mercantile, and it has become essential to conduct it on that basis. Mere speculation in and dependence upon an old name or title, or finding flaws with those who are pushing ahead, will do no good at all. The situation must be grasped, and what this situation is is constantly made manifest in these columns. Read them and study them. Such a course might save you.

## The Hazelton.

SOME of the Western agents for the Hazelton Brothers' pianos are particularly active in pushing these instruments, and evidently with the most satisfactory results, judging from the list of names of purchasers which some of them have published.

We call to mind an Indianapolis firm, who had a list of several hundred, which was printed in full in one of the journals of that city, and among this list was the name of ex-President Harrison and of many other prominent citizens.

There is nothing strange in a dealer who has been handling the Hazelton Brothers' piano for years having a long list of purchasers among the most responsible people. This instrument belongs with them; its qualities are pre-eminently of a character to grow in favor with this class of people.

Once a Hazelton always a Hazelton, and nothing else will answer. The name carries with it an ancestral value. It bears from father to son a testimonial of superiority for its tone and the durability of its construction.

The Hazelton pianos are well to the front in all modern improvements, and at the present time a new scale grand is going through the shop, and will be ready for the warehouse in a short time.

Also in their uprights they are producing new styles of cases, which are models of neat, artistic workmanship.

## Increase of Capital.

NOTICE TO STOCKHOLDERS.—A special meeting of the stockholders of The Mathushek & Son Piano Company will be held at the office of said company at 542 and 544 West Fortieth street, in the city of New York, on the 31st day of May, 1893, at 11 o'clock A. M. of that day, to determine whether the capital stock of said company shall be increased \$20,000, to wit: From the present amount of \$30,000, consisting of 300 shares of the par value of \$100 each, to consist of 500 shares of the par value of \$100 each.

New York, May 8, 1893.

V. HUGO MATHUSHEK,  
CHARLES JACOB,  
BERNHARD H. JANSSEN,  
Majority of the Trustees.

## POLLMANN CATALOGUE.

## Mandolin-Banjo, &amp;c.

THE musical instrument house of August Pollmann, 70 and 72 Franklin street, New York, has just issued a special catalogue of the stringed instruments of mandolin and banjo order. The latest invention, the mandolin-banjo and mandolin-guitar are described, also the Pollmann banjorines; the Empire State banjos, the Columbia banjo, the Pollmann standard banjo, the Pollmann professional banjo, the Pollmann artist banjo, the silver chime banjo, the Gotham banjo; also the various styles of guitars, the Pollmann royal, the solo artist. These are followed by the mandolins and autoharps.

The catalogue is handy and covers the whole field in a thorough and neat fashion, and dealers should have it for reference.

## The McPhail Mail Pouch.

LET no man delay the United States Mail," is the last message received from the A. M. McPhail Piano Company, of Boston, Mass., printed on the side of a clever miniature imitation of a United States mail pouch, which is being distributed throughout the trade.

Well, gentlemen, we have no desire to impede the progress of the United States mail; it is exceedingly bad policy and dangerous. We are of the opinion that any one man or half a dozen men who attempt to interfere with the progress of the McPhail pianos among Eastern dealers or Western dealers, or dealers anywhere in the country, will have on their hands likewise a very large contract.

The unique articles with which lately you have been favoring us, gentlemen, calling attention to various interesting features of your business, your lately acquired Western salesroom, &c., fill us with admiration for your originality and enterprise. It will certainly be no fault of yours if that handsome wareroom in the Masonic Temple in Chicago is not overrun with visitors, and we are confident that an impression will be formed by these same visitors after inspecting the array of beautiful instruments there on exhibition which will redound to your everlasting credit and augment your list of dealers beyond your utmost expectations.

Thanks! May good fortune prevail with you!

—H. Sinaheimer, the Pacific piano man, of Portland, Ore., is here in the East.

—The two Bellak boys, Leopold and Charles, of Bellak's Sons, Philadelphia, were in New York on Saturday last and favored this office with a call.

—W. F. Hubbard, the piano dealer of Lyons, N. Y., who absconded some months ago, has been arrested in Plymouth, Ind.

—Mr. C. A. Cook, the piano stool manufacturer, of Cambridgeport, Mass., was in New York on Saturday.

—A fire which destroyed the residence of Mrs. Morrison at Obelin, Ohio, on May 8, came near being disastrous to human life. Miss Daisy Whitney, the daughter of Mr. Calvin Whitney, of Norwalk, had a narrow escape.

## SCHOMACKER

THE RECOGNIZED  
STANDARD PIANO  
OF THE WORLD.

ESTABLISHED 1838.

The GOLD STRINGS emit a purer sympathetic tone, proof against atmospheric action, extraordinary power and durability, with great beauty and evenness of touch.

HIGHEST HONORS EVER ACCORDED TO ANY MAKER, UNANIMOUS VERDICT.  
1851. Jury Group, International Exposition, 1876.

For Grand, Square and Upright Pianos.

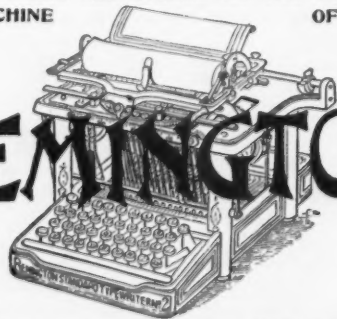
ILLUSTRATED CATALOGUE MAILED ON APPLICATION.

SCHOMACKER PIANOFORTE MFG. CO.,

1109 Chestnut Street, Philadelphia. — Warerooms — 145 & 147 Wabash Ave., Chicago.

EVERYWHERE RECOGNIZED AS THE STANDARD  
WRITING-MACHINE OF THE WORLD.

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## Nachrichten aus Leipzig.

[ORIGINAL.]

DIE diesjährige Ostermesse brachte des Neuen nur wenig. Die Exportaufträge waren geringen Umfanges. Es ist möglich, dass die demnächste beginnende Chicagoer Ausstellung die amerikanischen Einkäufer fern hielt. Am hervortretendsten war das Geschäft der in der Umgegend Leipzigs fabrizierten mechanischen Musikwerke nach Schweizer Art. Diese Industrie hat sich zu einer eminenten Bedeutung in unserer Branche entwickelt. Wenn der amerikanische Markt als Absatzgebiet hierfür noch nicht besonders in Frage kam, so mag dies seinen Grund darin haben, dass vor dem Inkrafttreten der McKinley Bill der inländische Bedarf kaum gedeckt werden konnte.

Die grösste Firma der Welt auf diesem Gebiete ist die Fabrik Lochmann'scher Musikwerke, Aktien Gesellschaft, in Leipzig-Gohlis. In dem Etablissement, welches 1885 von Paul Lochmann gegründet wurde, sind jetzt circa 600 Arbeiter beschäftigt, um Jahraus Jahrein viele Tausende jener beliebten, Symphonion genannten Musikwerke herzustellen. Dieselben unterscheiden sich von den Schweizer Fabrikaten dadurch, dass sie eine beliebige Anzahl Melodien wiedergeben, und zwar mittels auflegbaren, runden Notenscheiben. Der Ton der Symphonions ist von wunderbarer Fülle und Reinheit. Eine andere, praktische Eigenschaft besteht darin, dass sie einbaufähig sind in Schatullen, Schränken, Uhren, u. s. w. Die äussere Ausstattung der Spieldosen sowohl als der Automaten ist eine hoch-elegante in Nussbaum, Polisander, &c.

Die Erzeugnisse der Fabrik Leipziger Musikwerke "Libellion" (Schützold u. Werner) verdienen ebenfalls genannt zu werden. Diese unterscheiden im Wesentlichen sich von den Vorhergehenden durch die sogenannte lange Note, was die Wiedergabe von grösseren Musikstücken ermöglicht.

Ferner wollen wir nicht unerwähnt lassen die Polyphons der Firma Brachhausen und Riesner, die Orpheoneons von Bruno Rückert und die Ariophons der Fabrik Leipziger Musikwerke "Ariophon" (A. M. Potter). Mit Accordeons, Seiten, Schlag und Streichinstrumenten war die voightländische Industrie durch eine Anzahl der bekanntesten Markneukirchner und Klingenthaler Firmen vertreten. Gute Geschäfte wurden hierin erzielt.

Alle diese Fabrikate sind in übersichtlicher Weise zu finden bei den Engros- und Exporthäusern von Ernst Holzweissig Nachfolger, H. Peters u. Co., und E. Dienst, sämtlich in Leipzig.

Letztere Firma leistet ganz Vorzügliches in selbstgefertigten Accordeons, prima Waare. Dieselben sind mit dem unter Gebrauchsmusterschutz stehenden Stahleckenbalg versehen. Die Stahlecken sind unlösbar mit dem Balg verbunden und ist eine Beschädigung des Balges beim Anbringen vollständig ausgeschlossen.

Das mechanische Klavier ist ein kreuzsaitiges, drei-chöriges, sieben Octaven umfassendes Piano, mit starker Eisenkonstruktion und mit Elfenbein-Klaviatur. Dasselbe kann wie jedes andere Piano ebensowohl mit den Händen als auch von jedem des Klavierspiels Unkundigen mechanisch gespielt werden. Letzteres geschieht vermittelst auswechselbarer perforierter bandwurmformiger Notenblätter, und zwar giebt es "endlose" d. h. an beiden Enden zusammengefügte, welche speziell für Tänze geeignet sind, sowie beliebig lange mittelst deren man vollständige Musikstücke, wie Ouvertüren, Potpourris, &c., genau in der vom Componisten geschriebenen Weise zum Vortrag bringen kann.

Die Mechanik, durch welche das mechanische Spiel bewirkt wird, ist unterhalb der Klaviatur in das Piano hineingebaut, und ist dem Auge weiter nicht sichtbar. Der zum Auflegen der Noten dienende Kasten, unterhalb der Klaviatur befindlich, ist herausziehbar. Nachdem eine Note aufgelegt ist, wird derselbe wieder zurück geschoben und durch drehen der auf der rechten Seite des Kastens befindlichen Kurbel wird alsdann das Stück zu Gehör gebracht. Hierbei ist noch besonders zu bemerken, dass gleichzeitig mit dem drehen auch die Pedale in Wirksamkeit treten, sodass Piano und Forte gespielt wird je nachdem es vorgeschrieben ist.

Dieses mechanische Piano ist schon seit einigen Jahren in Gebrauch und heute in seiner verbesserten haltbaren Konstruktion besonders zu empfehlen.

Wie alle neuen Erfindungen, so hatte auch diese ein gewisses Entwicklungsstadium durchzumachen gehabt. Dank der rastlosen Bemühungen und der unermüdlichen Versuchen, sowie an Hand der jahrelangen Erfahrungen auf diesem Gebiet, ist es gelungen den Mechanismus so zu vereinfachen und zu verbessern, dass derselbe tadellos funktioniert. Mit Recht kann daher dies mechanische Piano in Bezug präzises, ausdrucksvolles Spiel, Kräfte Anschlag und Haltbarkeit als auf der höchsten Stufe der Vollendung bezeichnet werden.

Bereits über 400 verschiedene Musikstücke sind für dieses Piano spielbar erschienen.—Correspondenz des MUSICAL COURIER.

## News from Leipsic.

[TRANSLATION.]

THE Easter fair this year produced little that was new. The sales for export were of slight extent, and possibly the opening of the Chicago Exposition kept back American purchasers. The most prominent feature was the business in mechanical musical instruments manufactured in the neighborhood of Leipsic in Swiss style. This industry has been developed to an eminent degree of importance in our domestic trade, and if the American market is not yet especially in question as a receiver, the reason may be that before the passing of the McKinley bill the home demand could scarcely be supplied.

The greatest firm of the world in this field is the Lochmann Joint Stock Company in Leipsic-Gohlis. In this establishment, which was founded by Paul Lochmann in 1885, 600 workmen are now employed, and annually produce several thousand of the popular instruments called Symphonion. They differ from the Swiss construction by the fact that they will render any preferred number of melodies by means of a movable round note disk. The tone of the Symphonion is remarkably full and clear. Another practical advantage possessed by it is that it can be introduced into caskets, boxes, watches, &c. The external ornamentation of the musical snuff boxes, as well as of the automatic, is very elegant in walnut, ebony, &c.

The productions of the Leipsic firm "Libellion" (Schützold und Wesner) also deserve to be mentioned. They differ essentially from the preceding by the so-called long note, which permits the performance of more important pieces of music.

Nor must we omit to mention the polyphons of the firm Brachhausen & Riesner; the orpheoneons of Bruno Rückert, and the ariophon, of the Leipsic Ariophon Company (A. M. Potter). In accordions, wire, percussion and string instruments, the Voigtland industry was represented by a number of the best known firms from Markneukirchen and Klingenthal. Good business was done.

All these goods are to be found in ample quantities in the wholesale and export house of Ernest Holzweissig's successor, H. Peters & Co., and E. Dienst, all in Leipsic.

The latter firm has an excellent line of their own make of accordions, prime goods. They are provided with steel knobs on the outside (protected by trade mark). The steel knobs are indissolubly riveted to the cover, so that any injury to the cover in transportation is avoided.

The mechanical clavier is an overstrung, three-stringed, seven octave piano, with strong iron frame and ivory keys. It can be played like any other piano by hand, and mechanically by anyone who cannot play the piano. This is done by means of an interchangeable band-like note sheet, which is either "endless," that is, joined at the ends, a system specially adapted for dance music, or as long as may be wished, by which lengthy pieces of music, like overtures, potpourris, &c., can be given in the form in which they were composed.

The mechanism by which the mechanical playing is effected is placed beneath the keyboard of the piano and is not visible to the eye. The box for inserting the note sheets, which is to be found beneath the keyboard, can be pulled out, and when a sheet has been placed in it it is pushed back, and then by turning the handle on the right side of the box the piece will be heard. Especial notice is called to the fact that the pedals, too, are brought into action, so that piano and forte can be played exactly as prescribed.

This mechanical piano has been in use for some years, and is now to be strongly recommended with its improved enduring construction. Like all new inventions, it had to pass through a stage of development. Thanks to the restless labors and untiring efforts, as well as to years of experience in this field, the mechanism has been so simplified and improved that it works perfectly. It is then with justice that the mechanical piano, from its expressiveness in playing, its powerful touch and durability, can be characterized as standing in the highest grade of perfection.

Already over 400 different pieces of music have been published for performance on this piano.—Correspondence of THE MUSICAL COURIER.

## SUGGESTING A JUDGE.

AMONG the rumors that have stolen out of the holy precincts where the New York Piano Manufacturers' Association held its last meeting is one to the effect that that body had concluded to recommend a judge for the Musical Instrument Exhibit at the Chicago World's Fair, and that the sentiment pointed to Mr. Amos C. James, of James & Holmstrom, as the candidate. Whether this suggestion was made or recorded and the recommendation subsequently forwarded to the Committee of Awards we do not know, but we do know that this should have been done if the Association considered itself justified at all in approaching the World's Fair authorities or that body in the Fair known as the Committee of Awards.

Ten piano manufacturing houses of New York city exhibit at the World's Fair, thereby leading the list in piano manufacturing exhibits (8 Chicago piano manufacturers and 7 Boston piano manufacturers exhibiting), and of these 10 three firms, Sohmer & Co., Behr Brothers & Co., and Francis Bacon, do not belong to the Piano Manufacturers' Association. The Mehlin exhibit comes, as we understand it, from the Minneapolis factory, and the 7 remaining New York exhibitors among piano makers are members of the association. These are Estey, Fischer, Hardman, Peck & Co., Jacob Brothers, Kranich & Bach, Schubert and Standard. We believe only one of these firms was represented at the meeting of Tuesday, May 9, where the suggestion was made to recommend Mr. James as judge. Manifestly it could only have reached a stage of discussion through the intercession and activity of members of the Association who either withdrew from the Exposition or who never applied for space, and that they should expect to be seriously considered in the attitude of advisors by the Fair authorities is questionable.

But Mr. James could certainly secure the indorsement of the 7 or, including Mehlin, the 8 New York exhibiting firms who are members of the Association and the three who are not members. Sohmer, Schubert, Mehlin, Hardman, Peck & Co., Standard, Jacob, Kranich & Bach, Behr Brothers & Co., Fischer, Bacon and Estey are the firms whose backing and indorsement should be brought into play at once to make the appointment of Mr. James a possibility. If the Committee of Awards will be influenced in the appointment of a judge by those who are to be benefited by his decisions, the movement to recommend Mr. James should take immediate shape, and these firms should be exhorted to formulate their recommendation in the shape of a petition at once, and this should be a matter rather easy of accomplishment.

Mr. James is a man whose integrity cannot be questioned; he is honest, and has an excellent record as a man who believes in the value of a reputation, and he has made an effective effort to win and deserve a good one. Mr. James is a disciple of the old school of Baltimore, Albany and early New York piano making, and he has set convictions as to the methods and systems of piano construction, and he is somewhat opposed to what are called "new fangled" notions, tuning devices and theories of theorists. But he is a fair minded man, who will not act hastily, and he will study over a situation with guarded discretion and with a high sense of duty, and if his decision goes against any of these theories he will give his "reasons why."

Mr. James demonstrates in his own piano what ideas and views control him in his theories of construction, and his piano is a good one, and there is a general agreement on that. As a practical piano manufacturer and as a business man he could not be expected to render judgments which will indirectly condemn his own system of piano making, and yet he is so thoroughly just in what he considers right, that if a piano maker is to be selected he is by all odds the best choice that could be made.

There may be several reasons among Chicago piano manufacturers against the appointment of Mr. James, but these might be easily removed, unless they were under the impression that he is named through the influence of those members of the New York Association who withdrew from the Exposition, especially those firms who withdrew and whose pianos were nevertheless played in the music halls on the Fair grounds. If it were supposed for one moment that Mr. James is the candidate of the latter element, the whole Chicago trade would simply bury his chances 50 feet under the sod. For that reason we urge that those who are advocating his claims



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should secure the indorsement of the firms who are exhibiting, unless it appears that a judge should not be recommended by those who could receive the benefit of his judgment and decision. But, as a matter of caution, the work should be begun without delay.

Mr. James has not been particularly complimentary in his allusions to Chicago or Chicago pianos, but that does not count in a question like this. In fact his candor will be considered an element in his favor, and he will be more acceptable for that reason than if his opinions about Chicago were unknown quantities.

On general principles every New York piano man should and would feel proud to have one of the craft mentioned or selected for the prominent position of a judge in the musical instrument group; it is the same as if a tuner should be selected, for the tuners would feel honored as a craft to find one of their number placed in such a position of distinction. In fact any profession or trade would be honored by the selection of one of its members for a judgeship in a group or department of such an Exposition. It would be equivalent to an official admission that such a profession or trade had among its members one who is considered able, honest and capable to fulfill the onerous duties associated with the important office, and the profession or trade would thus be honored itself.

Therefore in the interest of the piano trade of this city every objection against Mr. James should meet with ten reasons for his appointment. Not one word or syllable has been heard from him, and as his house was not represented at the meeting of the Association when his name was suggested or should have been suggested, he may be ignorant of the proposed movement. The mere fact, however, that Amos C. James is mentioned as a suggestive probability is already a distinction of which that gentleman should be proud, and THE MUSICAL COURIER conveys to him by these means its compliments and the hope that he will not refuse to have his name proposed. There is no piano manufacturer in this city who could find so many competitors willing to subscribe to a petition for such a place as Mr. James could, and he can readily ascertain the truth of this by permitting his friends to go ahead.



A HANDSOME upright case, made by the firm of F. Muehlfeld & Co., piano manufacturers, of New York city.

#### BROCKPORT PIANO MANUFACTURING COMPANY.

SOME piano men can't be discouraged. No matter what may occur in the usual trade transformations their energetic minds will soon discover means and ways to retain them in their activity among those who see in the piano manufacturing business prospects and avenues for profitable employment.

Mr. H. W. Metcalf is one of these, and it is due to his energy that the Brockport Piano Manufacturing Company, of Brockport, N. Y., has just been organized with a capital of \$15,000, under the laws of the State of New York. The men who have gone into this enterprise represent a capital of \$250,000 and are amply able to extend the company financially in a manner commensurate with its business possibilities. Mr. F. F. Capen is the president. He is a gentleman who is at the head of a number of enterprises in that neighborhood. Mr. H. W. Metcalf is vice-president

and general manager, and the secretary and treasurer is Mr. R. C. Hull.

The town of Brockport has given ground and contracted to erect the factory building, which is to be finished in 72 days from Friday, May 5, when the contract was signed, and this building of three stories, 40x100 feet, is to be fitted up in the latest improved style for piano manufacturing. The shipping facilities are of the best, as the town is located on the Niagara branch of the New York Central, and can be readily reached from all directions.

The exact points covering the grades and the styles of instruments to be made by this company are now under discussion, and must necessarily be decided upon in a few days. As a matter of course some of Mr. Metcalf's scales will be embodied, and the result of the company's productions will be amply described in these columns at the proper time. This new factory will again increase the number of links in the chain of piano manufacturers running from Boston and New York via Albany through the State of New York, and, passing through Erie, thence on toward the West and Northwest.

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### APROPOS.

RECENT events, prominent in the public mind, have again brought about numerous discussions relating to the ethics and moral tone of the music trade and speculations upon the tendencies of the day and their probable effect upon the future of the trade. There are times when by force of concurrent conditions the most sanguine optimist is literally forced to admit the strength of the theory that honesty and honor on questions of trade and commerce have the appearance of the "iridescent dream" applied by the renowned Senator to the state of practical party politics in this country. A conspiracy of discordant elements, the precursor of discontent and dissatisfaction, helps to annihilate all hopes of ever restoring trade to its normal and logical basis, and our faith in mankind is shaken by doubts of our neighbor's sincerity and truth.

At such times and during the discussions of these phenomena we are inevitably brought to the realization of certain fundamental truths that stand out in bold relief as the repudiator of the theory that commerce is a predatory pursuit with one object in view, to gain which principle and honor can be sacrificed successfully. It is then that we relearn the old, old lesson that tells us that temporary gains and successes, if they depend upon the sacrifice of fundamental principle, will not be of lasting value, and that their benefits are merely apparent, and must of necessity be transient in their very nature.

The latest and most advanced theories of all the applied sciences are in agreement in their consensus that the underlying principles of all the sciences are virtually identical. It makes no particular difference as to the character of the business, the nature of the product, the geographical locality, the resources of the establishment, the popularity of the article or

the age of its existence; all these are not in consideration in the argument, and cannot represent any substantial and permanent and lasting success unless their very existence is based upon laws and principles whose truths are unassailable.

There are men and firms in the music trade who are skeptics in their views of such theories as apply to their trade; who believe that the end justifies the means, and that what the multitude can be made to look upon as success is the desirable purpose and object of commerce; that the gain thereby obtained is sufficient reward, and that all there is in trade principle is a mere flexible idealism that can be stretched to any length or in any direction to accommodate the pending condition.

These men may be right, but we doubt it. We believe that those evils which have crept into the methods of conducting the piano and organ trade, particularly the piano trade, are due more to sins of omission than sins of commission. And most of the evils are due to the hereditary influence of certain institutions or sets of bodies of men whose education in trade ethics has been defective, and whose methods have in consequence been irregular as viewed from the more elevated plane of trade thought. Carried away by the glitter of success they have been led to impose upon the fickle goddess herself, and believe in the eternity of her smiles. There is virtually no limit to the audacity of those who, in transgressing upon the rights and privileges of competition, are led to conclude that their repeated offenses will never be punished by the inevitable doom in store for every act that represents an infraction of honesty or equity. No step is considered too bold, even if its very rankness becomes the topic of the day.

And yet throughout each and every trade is permeating a universal desire that its methods should be purified and elevated. It is the struggle of Ormuzd and Ahriman. The very fact that a struggle is in

progress is evidence of the innate desire of the better element in trade to secure a victory of principle at the loss of temporary advantage, if there be such a loss, for we must not forget that the very effort at purification is in itself a gain.

Applying these theories particularly to the piano trade is no evidence that in comparison with other trades it would in the least suffer. But to us it is naturally a matter of interest to aid all those who believe in the elevation of trade methods, and who are showing by example and by a course of conduct that becomes specialized, that the piano trade is as much interested in any movement to improve conditions and to create healthy trade methods as any of the higher classes of trade.

From the very nature of the product itself it would seem that the piano as an article of commerce should exert an influence which would repel and repress the tendency toward chicanery, humbug, vulgar puffery and fraud. The higher its grade the more subtle and refined should be its influence in the direction of ideal trade methods. It is unquestionably one of the most artistic products of the day. Its evolution from the elementary wood and iron into an article that becomes the mouthpiece of the most sublime poetry should infuse all who participate in its construction and disposition with a certain modicum of reverence which can never be associated with articles of ordinary trade and use. Every step taken in giving to its merits publicity should be characterized by nobility of thought, elegance of expression and a due regard for its æsthetic uses. Surely there is sufficient incentive in the tone, touch and appearance of an artistic piano to awaken such sentiments.

In the remarkable strides that have been made during the past quarter of a century to cheapen the cost of pianos and to make them purely mechanical articles we may find the causes that have led to some of this moral degeneracy. The large fortunes that have

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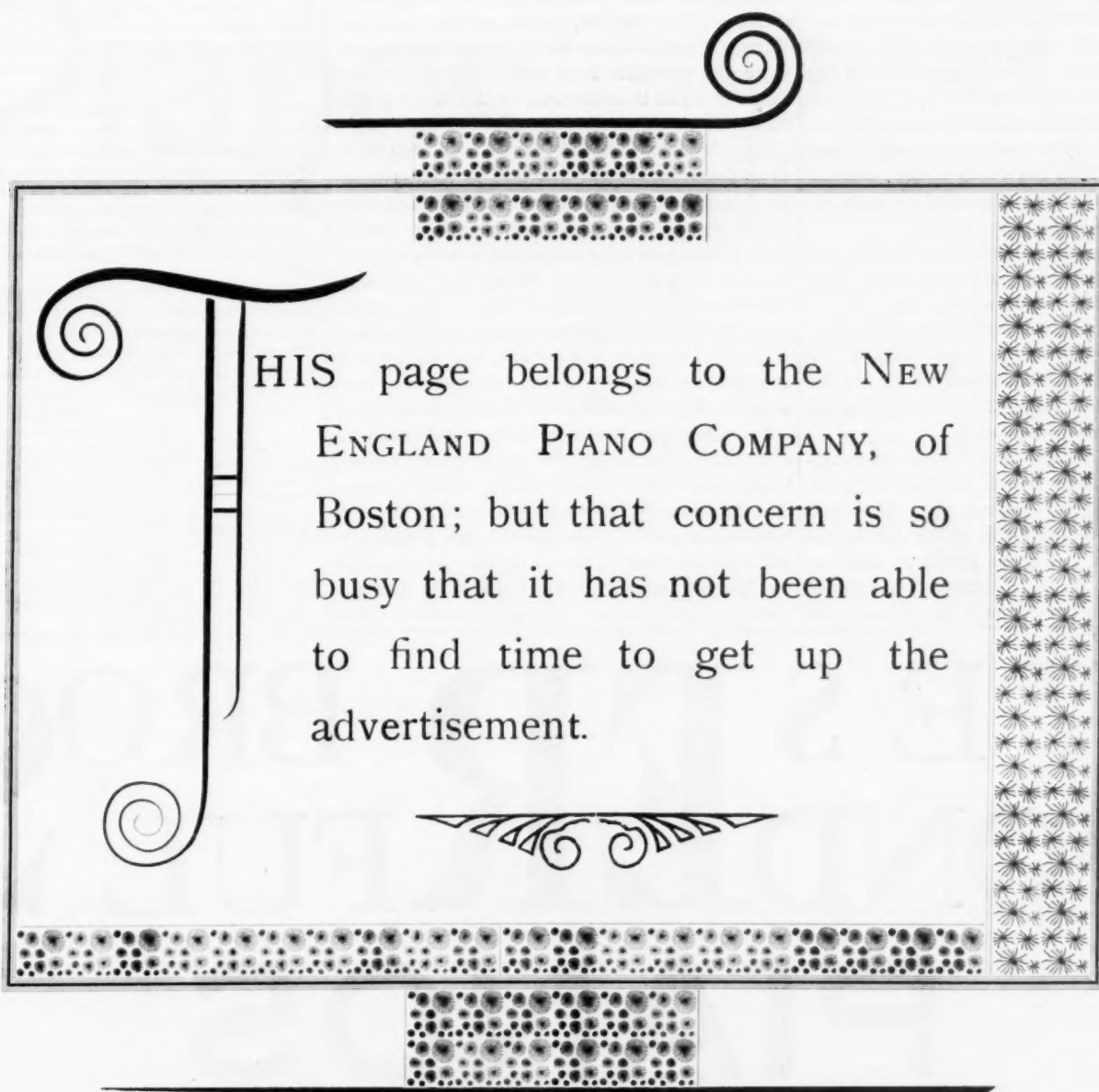
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where we will be glad to extend every possible courtesy. We are centrally located and if you are interested in a fine display of Pianos, you can then see them and realize the many good points of the Bradbury.

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ENGLAND PIANO COMPANY, of  
Boston; but that concern is so  
busy that it has not been able  
to find time to get up the  
advertisement.

been made were frequently accumulated with a total disregard of the intended functions of the instrument, and a well defined barrier was erected between the makers of these commercial pianos and the makers of the artistic pianos. For a while these barriers remained intact, but in recent years such a community of interests has arisen between all the factions of the piano trade that it has become exceedingly difficult to distinguish between the grade and quality of those pianos that converge in either direction, in one into the commercial, in the other into the artistic division of piano manufacture.

The lax methods of the cheap trade gradually became manifest among some of the makers of the higher grade of instruments, and the same system was introduced by them that had prevailed with success among those who could never legitimately lay claim to artistic impulse, either in producing or disposing of the instrument. Those who by natural proclivity were willing to subordinate the nobility of the product to the ordinary methods of the trade needed but little stimulus from the cheap maker; whereas those who refused to subserve principle to gain became few and scarce in the piano trade.

A few houses stood out, and to them is due the rehabilitation of the piano trade of to-day, and to these firms we must continue to look, as what the German designates the *Tonangebende* (the tone-indicating) houses and institutions of the piano trade of the country. They are the firms whose names are the synonyms of all that is dignified and respectable and honorable in this line of industry.

If we were asked to point out one house as a characteristic example, we would without hesitation mention Decker Brothers, of this city. We would find in a historical recapitulation of the events that make up the life of this house just those elements that have kept the piano industry in a position of respectability in the estimation of the people of this

country. We would find that in the first place never have they permitted their garments to be soiled by even the breath of a suspicion respecting their absolute integrity and honor; that they never could be tempted to stoop to an act which could be interpreted as unbecoming the dignity of a representative institution; that they have never been associated with an event or episode the suppression of which would prove of advantage to them; that they have religiously avoided the alluring temptations of controversy sought by those who desire public notoriety; that they have consistently adhered to the principle that an artistic product must have an artistic environment, and that the atmosphere of an establishment must retain its purity if the article is to maintain its artistic reputation, and that the ethics of trade if applicable at all to practical transactions apply with redoubled force to a line of industry the nature of which is as elevated as that of the artistic piano.

Those temporary aberrations of trade that make us at times despondent and lead us to fear an impending demoralization receive a healthy check from the steady and unaffected progress of the class of firms of which we have taken Decker Brothers as an example, who demonstrate without the least effort that the piano industry and the piano trade can become the sources of permanent success on the basis of elevated thought and conduct, and that there is absolutely no necessity to leave the domain of principle in order to succeed in the piano business.

If it were not for houses of this kind there might be some cause for admitting that it becomes necessary, in the piano trade at least, to ignore ethics. At times like the present it may act like a stimulus to those who are imbued with the proper trade principle to call their attention to the living fact, which proves that it is not necessary to do so, but on the contrary that substantial success can readily be attained and

sustained without deviating from those paths that are followed by such firms as have made industrial life a pursuit of honor.

### The Alla Unisono or Tone Duplicator.

THIS is a new invention recently developed which opens up new fields of musical expression heretofore unattainable. It is a perfect paradox of possibilities. It doubles the strongest fortissimo, and yet enables the performer to echo the faintest pianissimo. Its range or variety of effects between these extremes is almost infinite.

The working parts are very simple and are operated by the middle pedal. The performer wishes greater power in his fortissimo passage, and he merely depresses the pedal. Instantly the piano gives forth a tone double the volume, and thus closes a great passage with thrilling effect. Again, the pianist wishes an echo. He strikes the key, then depresses the octave pedal. At once the key is repeated an octave higher or lower, and the echo is faint or strong according to the taste of the performer.

The octave pedal enables one to play scale passages with wonderful rapidity and evenness, as it simplifies the mechanical work of the performer. Scales and double arpeggios are played in their simple form and their octaves played by simply depressing the octave pedal. Its wonderful harmonic flute, or orchestral effects are perfectly fascinating. It must be seen to be appreciated.

The invention is not intended to simplify piano playing, but to increase the capacity for effects in the hands of artists.

The attachment does not interfere with the action of the piano in its normal condition, and is only brought into operation by using the third pedal.

It can be placed on any upright A. B. Chase piano when so ordered, and can be found on no other piano.

Every part fully covered by patents.

THE A. B. CHASE COMPANY.

—The Æolian Organ and Music Company has for some time past been thinking of putting up another factory, as its present one is not large enough. The company decided some time ago to have plans drawn and see what the cost of a first-class building would be, and then decide to build or not, as they saw fit. The plans have been finished and given out to the contractors for figures, and it has been decided to build. The contract was awarded to the H. Wales Lines Company this afternoon, and work will be started at once. The building will be four stories high and have a number of elevators, &c. The building will stand east of the present factory, and when finished the company will have as fine factories as any in the city.—Meriden "Republican."

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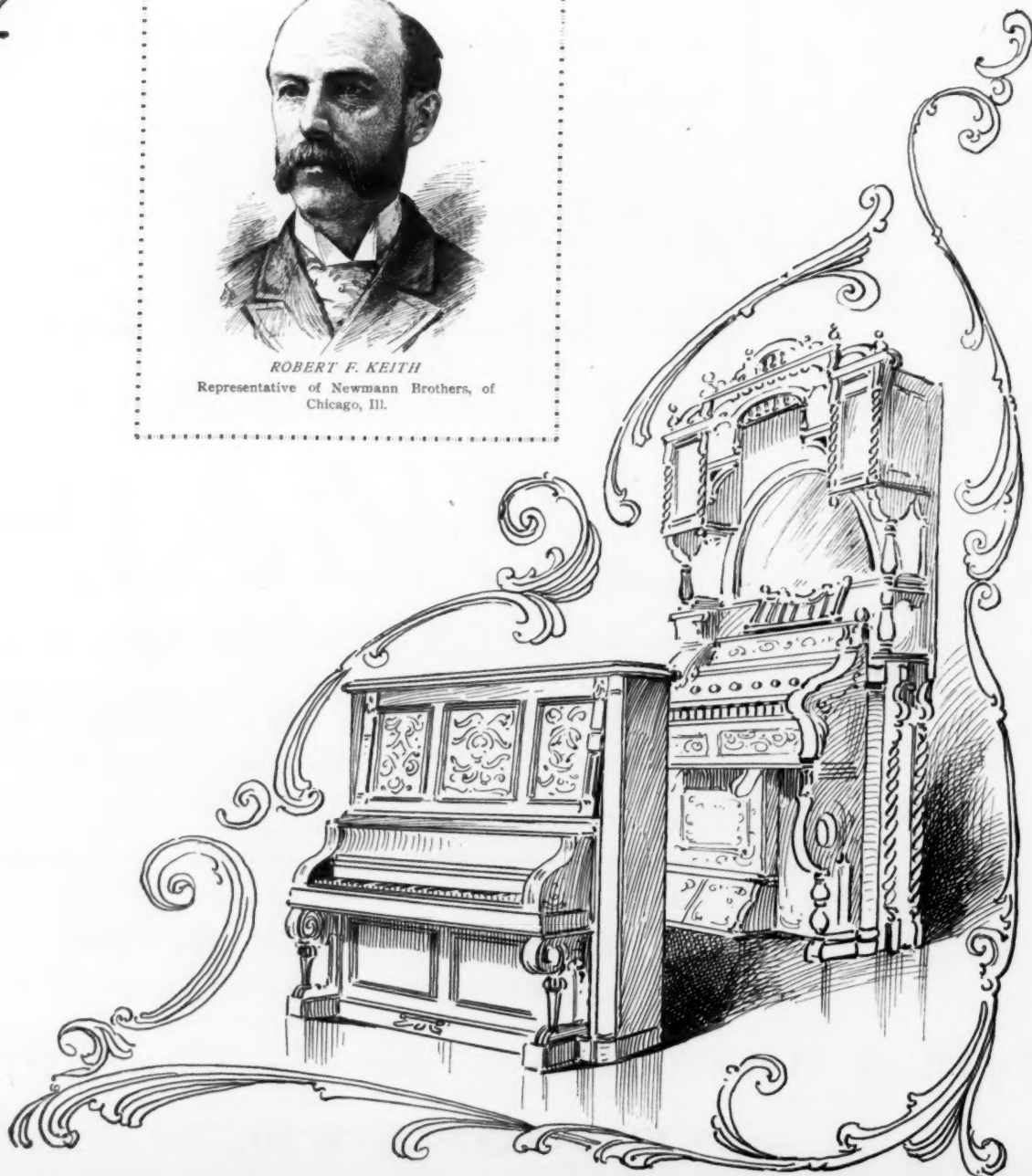
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### The Popularity of the Banjo.

By S. S. STEWART.

ABOUT twenty years ago I was attracted sufficiently to the banjo to become inspired with a desire to acquire a knowledge of the instrument. I am not positive in what year I first heard a banjo played, but think it must have been about 1870, and the first performer was Lew. Simmons, who was at that time connected with Carn-cross and Dixey's minstrels at the Eleventh Street Opera House in Philadelphia. The performances at that time were merely songs with banjo accompaniment and "jigs."

Not long after this I had the pleasure of listening to Harry Stanwood, at that time a noted performer upon the banjo, and also to Lew. Brimmer, another prominent banjoist. The music played at that time was by no means what could be called "classical," but what Stanwood played calls to mind the expression of Julian Hawthorne, the well-known novelist, "It is the music of nature, ordered and humanized—" for there were good banjos here and there even in those days, and there were a few—such as banjoist Stanwood—who could bring this soul-stirring music of nature out of them.

I was so much smitten with the charms of the banjo that from that time to the present I have never ceased to devote a good portion of my time to the study and practice of the instrument. I have now been engaged in the banjo manufacturing business for about fifteen years, and during that time I have had an opportunity for very close and extended observation, and have not failed to mark the various progressive steps in the evolution of the banjo as the wheels of time revolved.

Seventeen years ago there were very few banjos exhibited at the Centennial Exposition in Philadelphia. I think I can remember but one very small case containing these instruments. The musical instrument department at the great Chicago World's Fair, now in operation, tells a different story. Many of our most prominent manufacturers have large cases of guitars, mandolins, zithers and banjos, and the banjo is a prominent feature. I believe, however, that I am the only manufacturer who makes a display of banjos exclusively—to which my entire space of 6x30 feet is devoted.

I do not think that any such display of banjos as I have made at the World's Fair in this year has ever been seen elsewhere; however, I must leave that to speak for itself; suffice it to say that I deem the display of sufficient importance to have a representative constantly in attendance

during the continuance of the exhibition. This gentleman, Mr. Geo. B. Ross, of Philadelphia, who has taken the position spoken of in Chicago, was for some time a teacher in this city, and is fully competent to show the various points of interest to observers who may desire to inspect the banjos.

This World's Fair display will serve to exemplify the contrast between the banjo as known in 1876 and the banjo as it is made and used in the Columbian year.

At the time of the Centennial celebration few persons were to be encountered who were at all familiar with a banjo. In fact, did you speak of a banjo to the casual observer ten chances to one he would have thought it was a tambourine you were talking about. Few people used the banjo then in the parlor. There was little or no sheet music published for the instrument—there was absolutely no music published for the banjo with piano accompaniment; and what few books of instruction there were were very incomplete and little adapted to the purpose of instruction. Thus, without a suitable literature, with poor instruments, and with very few competent instructors, there was nothing to give the banjo an upward impetus.

But the under current was at work even if a ripple was not observed. All this time those interested in the instrument were quietly making a scientific study of it, and their influence was sooner or later to tell.

Thus it was that about the year 1880 music began to make its appearance, published specially for the banjo, in the precise shape of music for the piano and other instruments. True at first there were few customers for the music, as there were but a scattered few who could play such music, and these scattered few were so far apart that it required much time and expense to reach them. There were any number of pretenders at banjo playing. You could find them at every hand, but the competent performer or those who had sufficient real love for the instrument to wish to elevate it were not so easily found.

Many real lovers of the banjo at this time played in secret—were ashamed to be known as banjo players—and therefore never took the instrument out with them. A few others, like Albert Baur, now a justice of the peace in Brookville, Pa., defied musical opinion, and insisted upon introducing their banjos wherever they could. To such pioneers we owe much.

It then remained that the only place where a banjo could be heard in public was at the negro minstrel entertainments or variety shows, and the performances heard at such places were not such as were calculated to arouse the enthusiasm of musicians. The negro minstrel using the banjo soon caused

it to be associated with the black face exclusively, and it being a very rare thing to see a banjo player on the stage in white face, it is not to be wondered at that the instrument should become more and more associated with the negro.

There were a few performers who played a banjo solo in evening dress without cork on the face—such as William A. Huntley and Chas. E. Dobson—but the opportunity of hearing such performers was not very great, and the number of people who had such opportunity was greatly in the minority.

Occasionally, as the change progressed, a banjo solo would creep into the program of a really first-class musical entertainment. Such performers as Frank B. Converse, of New York, appeared at musicales, and the sound of the banjo, mingling with the accompanying tones of the piano, was heard in the parlors of the refined. Then inquiries began at the various music stores for music adapted to the banjo; calls for banjos from a class of people who had never before thought of the instrument became more and more numerous. Mr. Converse's services in New York were greatly sought after by those among the higher social and musical classes who had suddenly become interested in a before unknown instrument, and who now desired instruction. Teachers multiplied, and as is always the case, a great many incompetent ones, seeing an opportunity to turn an honest penny, embraced the opportunity of becoming "professors of the modern banjo." Many of course took up the banjo, as a fad or passing fancy, and among such were a great number who possessed no knowledge of the rudiments of music, and who disliked to study anything, and the mushroom professors lost no time in devising various methods for teaching such persons to play the banjo without study, just enough to get the money for a course of lessons in advance. To these various schemes we are indebted for many of the really wretched performers who have continued to give the banjo a bad name, by misrepresenting its capabilities, and we do not blame those, who having derived their impressions of the instrument from its misuse by such persons, if they continue even at this day to assert that there is no music in a banjo. There certainly is no music in a violin in the hands of a person who cannot play the violin.

Give such an instrument to a wretched bungler, and the sounds from it are not such as will attract the music lover. Now, the sounds produced from a banjo in the hands of an equally incompetent performer may not be so harsh and shocking, but they will be unmusical, to say the least.

It therefore follows that in order to derive satisfaction

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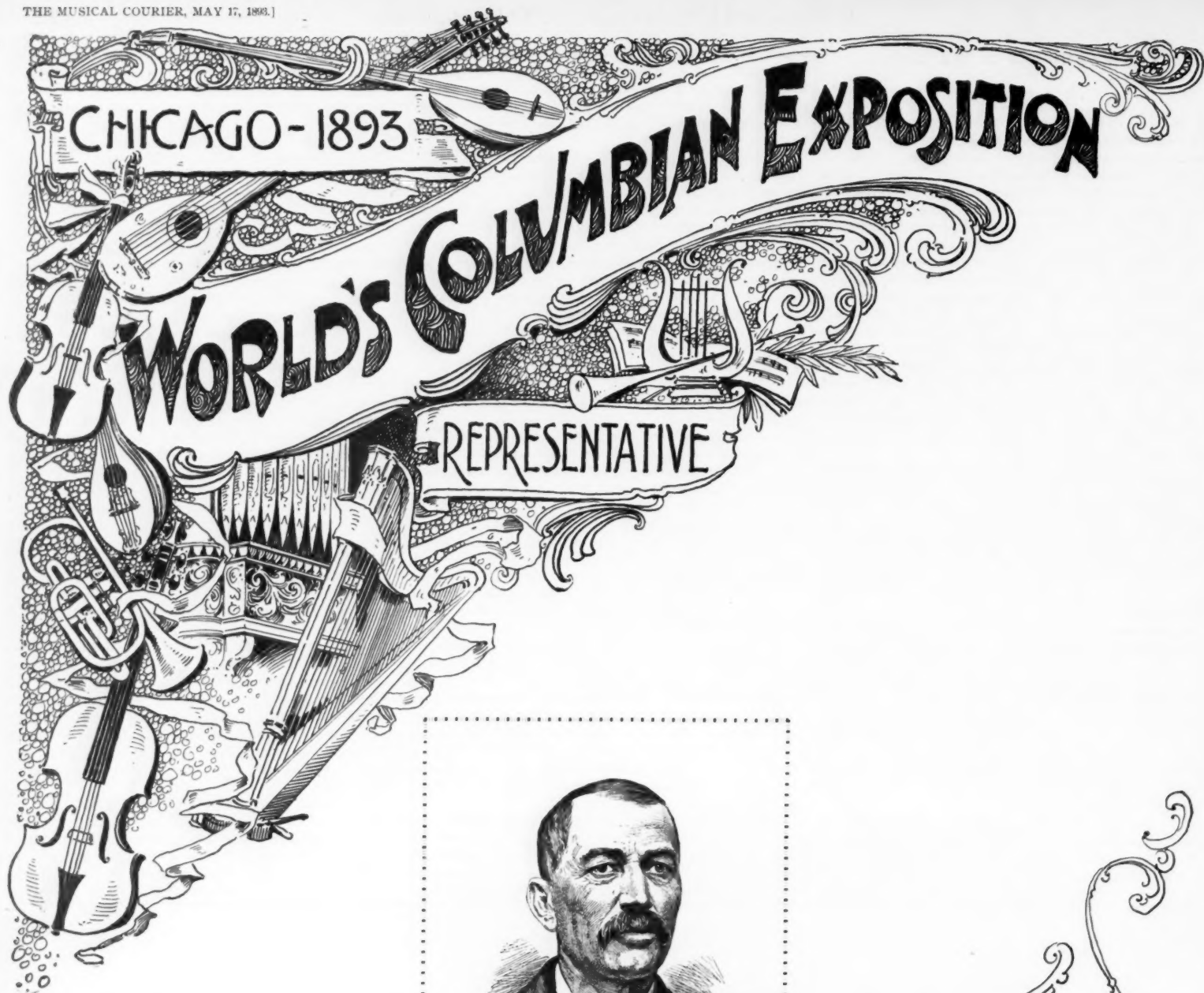


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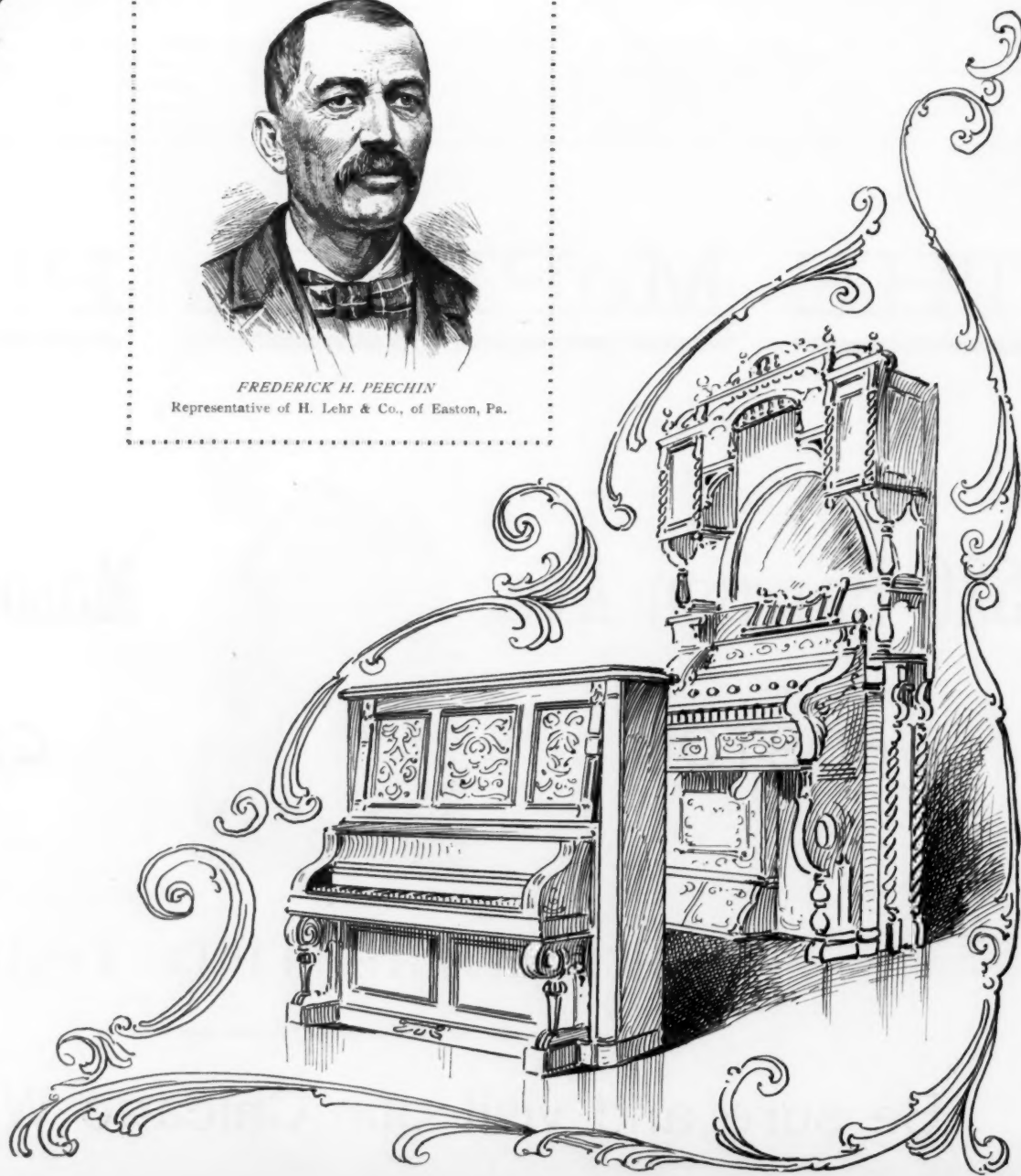
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from a musical performance of any kind, it is necessary to hear a good instrument in the hands of a good performer. Only under such conditions should anyone form an opinion of the merits or demerits of any instrument.

A most remarkable colored performer on the banjo died in New York city in May, 1890, about three years ago. He was the only true artist and really fine banjo player belonging to the Ethiopian race that I ever had the pleasure of listening to. His name was Horace Weston; he was born in the town of Derby, Conn., in the year 1825, and was the son of musical parents, his father being a teacher of music and dancing in that town at the time of his death.

Weston was a wholesouled, big hearted, musical genius, who, although at certain periods made money rapidly, never was able to hold fast to any part of it, and consequently died poor. I am glad to have an opportunity of saying a few words in memory of so gifted a genius, and in my intimate acquaintance with him, for a period of some ten years or more, I found much to admire and under the circumstances but little to censure. Weston served some time in the Union army during the war, was wounded and honorably discharged, was a man of his word, and, as I have said, was a musical genius and a performer on the banjo of the most rare ability. His performances excited much surprise, and, I believe, did more to arouse a general interest in banjo playing than those of any other performer during his life. He went to Europe with the Jarret & Palmer "Uncle Tom's Cabin" combination in 1875, I think, and while on the other side of "the pond" awakened an interest in the banjo that has never waned, but has continued to increase until the present time.

Less than a decade ago the banjo began to be used in orchestral combinations, until as many as a hundred banjos were brought together in concert, and such a hastily formed "orchestra" was brought into service for opening a banjo concert.

Some of the performances of that kind were rather crude. Many of the performers enlisted into the ranks were far from being competent for such work; the parts were improperly arranged and the banjos out of tune, and the result was not so much a musical performance as an advertisement. There was more to be wondered at in the numbers displayed than in the musical result achieved. But even this had its influence and lent its aid in attracting notice. Ridicule was better than no notice whatever, for there are always some who are capable of perceiving the gold which underlies the dross.

A person who has had his attention called to the banjo by having been forced to listen to a large number of banjos

poorly played may wonder if there is not better music in a less number of instruments properly organized and played upon. Such proved the case, and next we note the advent of the now popular banjo club.

There is scarcely a college in any part of the United States to-day that is without its banjo and guitar club. A few of these organizations are excellent; some are fair, others are poor. The banjo and glee clubs of Princeton, Harvard, the University of Pennsylvania, Brown University, Yale and other institutions of learning, travel at certain seasons of the year, giving entertainments in different cities and towns. The Boston Ideal Banjo, Mandolin and Guitar Club, of Boston, Mass., recently made a tour of the United States and Canada, going as far West as Oregon, and meeting with the most enthusiastic receptions everywhere.

"But," says someone, "it was the mandolin and guitar that carried them through with so much success."

Not at all. Mr. Lansing, the leader, took the pains to state most positively that it was to the banjo the organization owed its success. He further stated that without that instrument the club could not have made anything like the successful tour it did. And this is the story everywhere. The popularity of the banjo has had the result of increasing that of the guitar, which appeared to be dying a natural death when the banjo began its upward wave of popularity. The mandolin, too, sprung into favor so readily in this country, because it was able to work in with the banjo and guitar, and each instrument has assisted its fellow until the interest in all is nearly identical. The great advantage we have in the "banjo club" of the day is the various sizes of banjos adapted in combination to produce orchestral effects.

With the "banjeaurine," tuning a fourth above the "first banjo," the piccolo banjo, an octave above, and the bass banjo, an octave below, a combination of musical sounds is the result that was not thought of or deemed possible a few years ago. Then, with the addition of the "six string" banjo, mandolins, guitars and the "guitar-neck banjo," we are enabled to produce both a unique and surprisingly beautiful musical combination.

It is true that all banjo clubs have not yet become sufficiently well organized to correspond with this plan, but many of them are and others are "getting there" rapidly. Under such circumstances it is fair to assume that the influence of the banjo club as a factor in shaping musical taste and opinion is bound to make itself felt more and more.

Twenty years ago there were few banjo players capable

of reading a musical selection, or of applying the principles of music to their instruments. To-day there are thousands of performers who constantly learn new music, and who read music and apply its principles to the banjo as readily as a violinist or pianist applies similar principles to his instrument. Some of the characteristic banjo music now being published is quite as difficult as any published for other instruments, and, I might add, quite as scientific. Those who take up the banjo to-day with the idea that it is a very easy sort of instrument to acquire the mastery of, and that everything pertaining to it can be mastered in a short time and with ease have a great surprise awaiting them. It is like the attempted mounting of a very long and steep hill in a fog. You may start out with the idea that you have a "short horse, soon curried," but before you get one-quarter the way up the mistake will be discovered.

When you find a man playing Mendelssohn's violin concerto (allegro molto vivace, op. 64) on a banjo, with the accompanying piano part, just as written for the violin and piano, and rendering such music on a banjo in the largest halls of Boston and Philadelphia, it goes without saying that the much unknown banjo must possess a voice that is bound to make itself heard and respected among musicians. The artist who is playing this music on the banjo is Alfred A. Farland, of Pittsburg, Pa., now engaged in giving lessons on the banjo and mandolin in that city.

At the Grand Banjo and Guitar Concert given by Thomas J. Armstrong and myself, at the American Academy of Music, Philadelphia, on the evening of January 14 last, Mr. Farland was engaged as the soloist of the evening, and it was on that occasion the concerto mentioned was played before 3,000 people. I also appeared in banjo solos, rendering a lighter class of music on that occasion, and an orchestra of 125 banjos, guitars and mandolins was also a prominent feature.

Coming into daily contact, as I do, with a vast number of banjo students, through a large and extended correspondence with people in every part of America, Europe and Australia, I can readily note the increasing popularity of our only American instrument, and the sooner every musician makes himself familiar with this fact and recognizes it the better it will be, not only for himself, but for all concerned. I might readily say a great deal more while upon this subject, but think the present article will cover about all the space you can well bestow in one number of the most esteemed MUSICAL COURIER.

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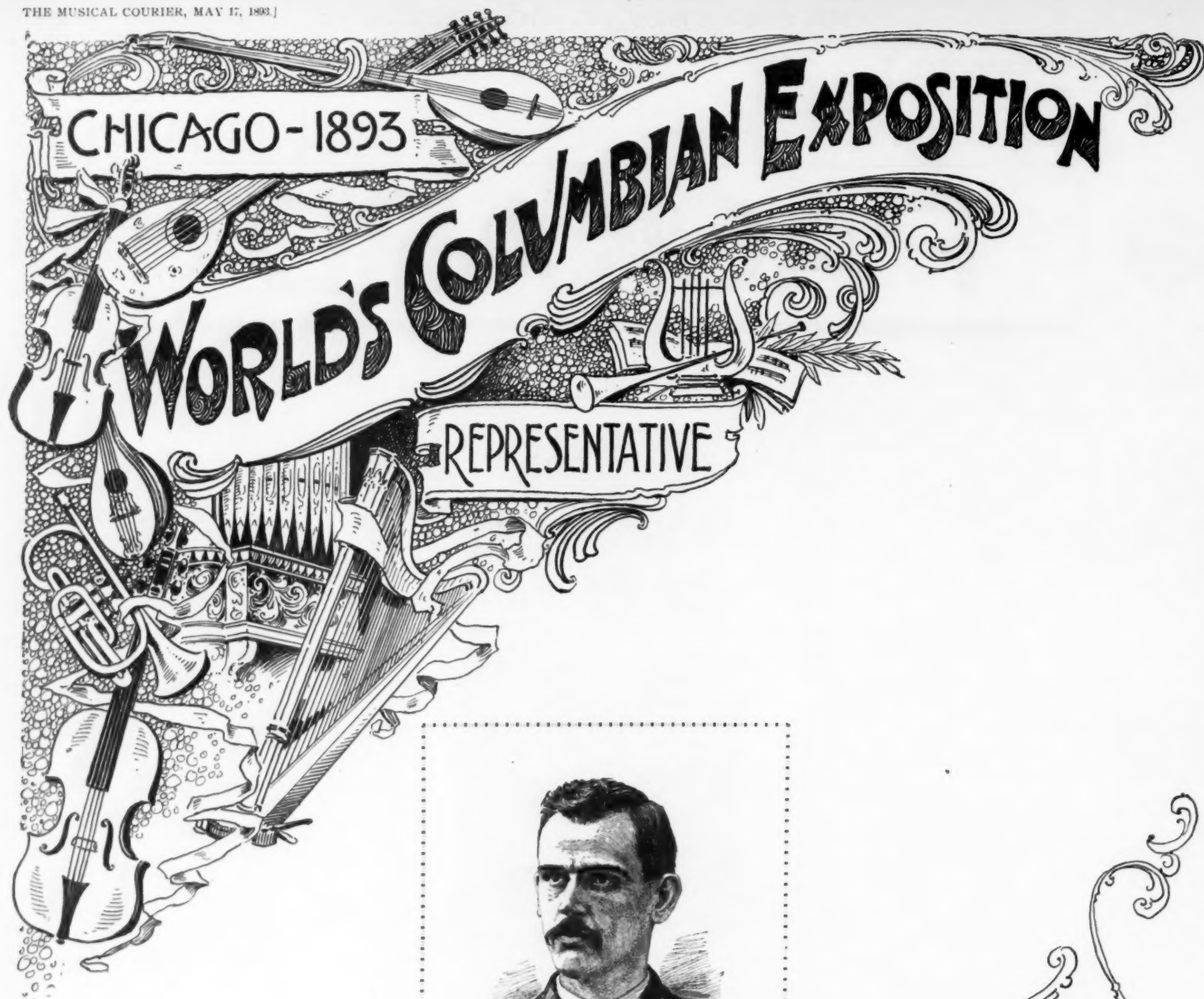
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## The Violoncello.

A SHORT HISTORY OF ITS RISE IN EUROPE, THE MUSIC WRITTEN FOR IT AND THE MEN WHO HAVE MADE IT FAMOUS.

By HANS METTKE.

THIS noble instrument is, according to its name, a little bass "violone," being the Italian name for the double or contra bass. It is commonly called "cello" for short, though according to Mr. Edward Howell "it is idiotic to speak of the 'cello,' because 'cello' means little." He claims it ought to be called the "bass," if in these days of hurry a short name is necessary. But throughout all Germany the name "cello" is commonly adopted. Though the manufacture of the bass violin or violoncello followed closely on the invention of the tenor and treble violins, nearly a century elapsed before the 'cello took its proper rank in the family of stringed instruments. This is due to the fact that the six stringed viola da gamba (knee or leg viola), the established chamber and orchestral bass of the seventeenth century, was a very popular instrument, and more easily handled than the 'cello, though inferior to it in power and quality of tone. The viola da gamba had a flat back, the sound holes form a crescent, the strings numbered from five to seven and the finger-board was fretted like the guitar. The tone of this instrument being too small, the violoncello was evolved as a baritone or light bass instrument about 1650. The longer and more thickly strung 'cello was at first employed to strengthen the bass part in vocal music, particularly in music of the Church. The 'cello became very fashionable; George III. and George IV. both played on it. It was in Italy that this instrument first took a higher position. The stepping stone appears to have been the continuous basses, which formed the usual accompaniment to solos for the violin. The ringing tones of the violin demand a more powerful accompaniment than the viola da gamba could give, and with many violin solos of the latter part of the century we find bass parts of some difficulty which were played on the 'cello by accompanists who made this department of music a special study.

Corelli is said to have had a 'cello accompaniment to his solo performances, though his "basso continuo" is obviously written for the viola da gamba, but it is not until after the death of Corelli that we hear of the first solo 'cello player. This was one Franciscello (1713-1740), of whom little is known, except that he played solos in the principal European capitals. The name of Vandini has also come

down to us as the 'cello accompanist of the solos of Tartini. These two players rank as the fathers of the 'cello, and it may be assumed that it was from its association with the violin as a bass that the 'cello itself became a model instrument, and the methods of violin playing came to be applied to it.

Among the earliest compositions for the 'cello may be mentioned the sonatas of Antonietti of Milan, an Amsterdam edition of which is dated 1736, and of Lazetti, 'cellist to the King of Sardinia (1730-1750). The finest classical solos for the 'cello are Sebastian Bach's six sonatas. Dupont's instruction book, written a hundred years ago, is still (with very slight alterations as to methods of fingering) quite up to date. Canavasso and Ferrari, two other Italian 'cello players, appeared in Paris between 1750 and 1760. There already lived in Paris a 'cello player whose name stands by tradition at the head of the French school. This was the famous Burteau, who died in 1756. Merk, Franchomme, Kummer and Dotzauer ranked among the best bravura players of their times, but the greatest master of all the effects possible on the 'cello was undoubtedly the late Mr. Servais, a Belgian violoncellist and composer, who died 1866. His compositions will remain as one of the most marvelous monuments of the instrumental art of our time. Servais may be well called the Paganini of the 'cello; he possessed an instrument worth about \$10,000.

The English players who have left the greatest names are Crosdill and Lindley. The English hold their fingers stretched out over the finger board in the first position, with every finger over its proper note in the scale of C. This keeps the fingers and hand always in readiness. The French hold the fingers sloping back as in playing the violin. This necessitates bringing the fingers forward for each note, causes a loss of grip and a perpetual glissando. The Germans use the fingers in the same manner as the English are accustomed to practice, and Mr. Piatti, in London, is considered a great authority in 'cello teaching and technic. The violoncello school of Kummer refers quite often to remarks and teachings of Mr. Piatti, who is a master of all styles, equally admirable in the severest classical music and in the brilliant technical effects which are embodied in some of his compositions.

The instrument is not now held by the legs, but rests upon a peg of wood, brass or steel, which touches the floor. The ladies introduced this fashion, which is best of all, as the vibration would be hindered more or less by the legs embracing the sides too closely. Piatti, however, holds his instrument in the old way. Grutzmacher, Davidoff, a Russian 'cellist, and Bockmuhl must also be mentioned. At

present players use thinner strings than formerly. The principal methods of the 'cello are by M. Romberg, Kummer, Dotzauer, Lee and Piatti. The studies of Stiasny, Grutzmacher and Lee are usually recommended. Perhaps the best known writer for the 'cello is Goltermann, who wrote many sonatas, concertos, "Salon Stücke," &c. One of the living 'cellists, David Popper, has become very popular through the second gavot in D, introducing an imitation of the bagpipe. The "Butterfly," "Vito," one of the Spanish dances, his concerto and romance are very popular and can be found on programs of celebrated 'cellists. Dunkler has written some brilliant pieces for 'cello, also Lübeck, Haussmann and Klengel. The principal classical combinations for the 'cello and piano are Beethoven's four sonatas, of which the one in A major is the grandest and most difficult.

Beethoven knew the strong points of the 'cello well, as he was quite a good performer on that instrument. Hummel, Rubinstein, Sterndale Bennett and Edward Grieg have each written a sonata, of which Rubinstein's is the grandest, according to the taste of the writer. Schumann wrote a concerto and "Stücke in Volkston." Molique gave us a fine concerto, op. 45, Mendelssohn's predilection for the 'cello is well known. His orchestral works abound in melodious and effective solos for the instrument; allegro of the Italian and Scotch symphonies, Meresstille, &c., and in addition his sonatas in B flat and D. major, and his air and variations in D, all for 'cello and piano, are among the finest works in the repertoire of the 'cellist.

The obligato part to the air "Be thou faithful," from the oratorio "St. Paul," is a masterpiece of its kind that will never be surpassed. It is a pity that his intention of writing a concerto for 'cello and orchestra was frustrated by his death, as it would undoubtedly have been a fine and effective composition, which with all its merits Schumann's concerto fails to be.

It is greatly to be desired that young gentlemen should take up the study of the violoncello, for a more respectable possession than a violoncello for a single man can hardly be conceived. It is the very antithesis of all that is light and frivolous. It neither inclines its owner to quadrille parties, like the cornet-pistons, nor to cold gin and water, like the flute. The 'cello students will learn very soon to play the open strings, accompanying the songs of their lady friends; after they have mastered some of the difficulties, join amateur orchestras, form string quartets, quintets, 'cello duos, quartets, sextets and octets, play in trios for violin, and trios for violin, 'cello and piano, and in quartets for viola, 'cello, contra bass and piano, play obliga-

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tos to songs, and finally play grand solos and concertos with the accompaniment of either the church organ, the piano or orchestra.

Some of the most celebrated artists on the violoncello are in New York city: Victor Herbert, Adolf Hartdegen, Emil Schenk, Anton Hekking, Henry Schroeder, Louis Blumenberg and Miss F. Van den Hende; in Boston, Alwin Schroeder, solo 'cellist of the Boston Symphony Orchestra; Fritz Giese Wulf Fries; in Philadelphia, Rudolph Henning; in Toronto, Ernest Mahr; in Baltimore, Mr. Blume; in Chicago, Mr. J. Eichberg; in Berlin, Haussmann, Lübeck, Mahneke, Grunfeld; in Leipsic, Klengel; in Vienna, Stiastny.

The best 'cellists of Europe have been constantly attracted to the music centres of North America, and have raised the standard of performance considerably. Many crowned heads have played and are still playing on this noble instrument; the old General Moltke was a very good performer on the cello and was much devoted to it. The cello may well be called the king of stringed instruments, because it comes the nearest to the human voice, which is undoubtedly the greatest and most expressive musical instrument.

Only recently, in the last ten or twenty years, has the violoncello as a solo instrument become more known and appreciated in the United States; in Europe it is very highly appreciated, and can be found almost in every German family. When evening comes all the members of the family take up their instruments; the cello takes the foundation of the orchestra and is almost indispensable. Those home orchestras make the German nation so musical and so devoted to and enthusiastic about music. It is to be hoped that the United States will also become very musical, as every year brings the best teachers and performers to our shores, which fact will have a wonderful influence in molding the musical nature of the Americans.—The "Violin World."

### The Piano-Violoncello.

THE finest musical instruments, those which, by their resemblance to the human voice, speak most to the soul, are certainly those that are played with the bow (violin, tenor, violoncello, counter-bass). "They are superior to the piano," says "La Nature," "since they permit the artist to prolong the same note and at the same time vary the intensity of it. They excel the harmonium by the quality of their sound, and do not present the inconveniences of wind instruments, such as the flute and clarinet, the diapason of which is scarcely fixed, so that it is impossible to put them in accord with the piano when the latter is not exactly at the normal diapason, which is frequently the case. The violin also possesses an undoubted superiority in forming the voice and for teaching children to sing.

Unfortunately, these instruments are difficult to play, and certain persons even are absolutely unable to learn how to do so. In fact the perception of the accuracy of sound is an inborn faculty, and practice can only improve it. In the violin and violoncello the accuracy depends upon the position of the fingers of the player's left hand. It is such a position that coincides more or less with the mathematical interval desired in order that the string may be brought to the number of vibrations corresponding to a determinate note. Such length, variable for each note, diminishes in measure as the sound becomes sharper. Thus upon the first string the first grave tone from a to si is measured by a distance of 7 centimetres, while two octaves higher the same tonic interval is realized by a distance of 2 centimetres only. This explains why so many persons play the grave notes correctly and are less happy in the high ones, and why the number of violoncellists is few as compared with pianists. Such are the ideas that have led Mr. De Vlaminc, a distinguished professor of music, to combine the sonorousness and expression of stringed instruments with the mathematical precision of keyed ones, such as the piano and harmonium.

After many experiments and many tentatives he has produced and patented an apparatus that is applicable to stringed instruments of the quartet, and that permits of replacing the left hand of the artist by a mechanism set in action by the keys of a piano keyboard.

Thus the piano is played with the left hand and the violin or violoncello with the right. With the bow there may be obtained all the effects of the instrument played naturally (practiced, slurred, detached, short and other sounds, staccati and pizzicati). Through the keyboard the precision is forced, since it is independent of the player and results from a mechanism regulated once for all. The keys are so perfectly connected with the hammers that rest upon the string that it is possible even to produce that slight trill called expression.

Mr. De Vlaminc's apparatus permits of making most of the double chords. With practice one may succeed in obtaining the harmonic sounds. There is nothing impossible except the sliding notes (compass of the voice), and the intervals of coma (difference for example between do sharp and re flat). The instrument is consequently tempered like the piano.

Mr. De Vlaminc has studied two types—the piano violoncello and the piano tenor violin, both of which are shown in the accompanying figure. The first instrument

is quite bulky. The keyboard has a range of three octaves, and, by the change of la in a string sounding open re, the instrument is furnished with a range of five octaves, starting from the grave do of the violoncello. The instrument might, therefore, be called also a melotitrophone, since it permits of playing music written for any instrument of the quartet.

The piano tenor violin is smaller and prettier and we think will be generally preferred. It permits of playing music written for tenor violin or violin.

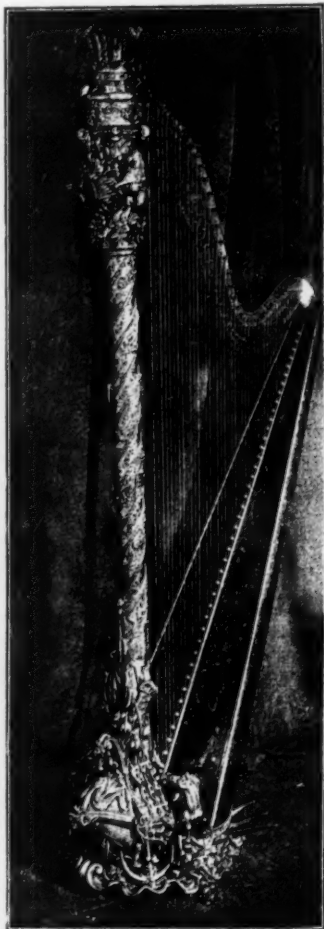
The piano violoncello and the piano tenor violin are valuable instruments that lend themselves perfectly to music



of all kinds. We write this article after playing some sonatas of Beethoven and Haydn and the opening of Suppe's "Poet Peasant," which contains some pretty quick movements. We believe that Mr. De Vlaminc's invention will be a success.

### The Prince of Wales Harp.

LATELY quite a boom has set in in the manufacture of harps. The original of the illustration in this column is of Messrs. S. & P. Erard's manufacture, and will form one of the musical instrument exhibits at the Chicago Exhibition. The paintings are copies of those on



THE PRINCE OF WALES HARP.

a grand piano, made by Erard, for her Majesty Queen Victoria, at Buckingham Palace, which were transfers from pictures on an old piano formerly in the possession of Anne of Austria. On the pillar of the harp are affixed heraldic shields, and the whole is surmounted by the Prince of Wales' plume, hence the name.

WE want a competent typewriter; one who writes a legible hand; one who has had experience in a music house or a piano and organ firm. Address THE MUSICAL COURIER, with references and salary required.

### "Crown" Organs.

The first who on an Organ played  
Was Jubal, Lamech's son,  
And he, no doubt, his Organ made  
And no small credit won.

Ah, could poor Jubal but have seen  
An Organ made by Bent,  
His Jewish heart would sure have been  
By rage and envy rent.

I doubt if Jubal in his tent  
Did ever rosewood see,  
Or such mahogany as Bent  
Combines with ebony.

And Jubal's Organ notes were ne'er  
So harmoniously blent  
As those delighting all who hear  
The "Crown" as made by Bent.

—Mr. Henry A. Spicer, manager of A. M. McPhail Piano Company's house in Chicago, made a flying trip East last week, touching upon Detroit, Buffalo, Boston, New York and Pittsburg. From the many inquiries he deems the outlook for a good business in Chicago very encouraging.

—The home of melody, where are displayed most beautiful instruments that wait the touch of skillful fingers to burst forth into music, is a fitting description of the music store of W. R. Scott, at No. 202 West Federal street.

Mr. Scott has been engaged in the business of selling musical instruments for the past 20 years, and in that time has gained a knowledge of the superiority of the manufacture, finish and tone of instruments which he applies in making purchases to the effect that his stock is composed of none but the best and most desirable instruments made, and thereby patrons are assured that whatever is purchased from Mr. Scott will bear the test of touch and tone and time.

Mr. Scott first started in business in 1873, and in 1883 he located in his present storeroom. In his 20 years of business he has sold over 2,500 musical instruments, representing a value of over \$1,000,000. Each year his sales have increased both in number of instruments sold and amount. In 1892 he disposed of 90 instruments. His sales for 1892 were over 300 instruments, which is a gratifying increase and goes to prove the superiority and desirability of the instruments handled by him.

Mr. Scott buys direct from the manufacturers and for cash, and is enabled to compete with dealers in any of the large cities. His current expenses being smaller, he is enabled to give prices even lower than those asked by more pretentious dealers in large cities. His stock is as large and varied and his sales aggregate as much as many of the large concerns in Pittsburg and Cleveland, and are in excess of any dealer between those two cities. He employs five salesmen and delivery clerks, and is provided with all requirements for the display, sale and safe delivery of all instruments sold. He is special representative for George Steck & Co. and Kranich & Bach, piano manufacturers, of New York, and for A. B. Chase, Story & Clark and Chicago Cottage, organ manufacturers. These firms are the largest in the United States and their instruments are of conceded superiority. He has also a full line and large stock of string and wind instruments, all of which are offered to customers at lowest prices.—Youngstown, Ohio, "Vindicator."

## MUSIC.

### The NEW ROYAL COLLECTIONS:

"Royal Collection of Piano Music."  
Carefully selected gems. 35 pieces. 160 pages.

"Royal Collection of Dance Music."  
Well selected Waltzes, &c. 45 pieces. 160 pages.

"Royal Collection of Ballads."  
Excellent music. 45 ballads. 160 pages.

"Royal Collection of Songs with Choruses."  
Full of variety; 45 songs with choruses. 160 pages.  
Each volume is handsomely bound in paper covers, and is really a \$1 book. Sent, postpaid, for 50 cents.

### THE WORLD'S FAIR SERIES:

"World's Fair Piano Music Collection."  
31 compositions; handsome title page in colors. 144 pgs.

"World's Fair March Collection."  
Stands at the head of all similar collections.

"World's Fair Ballad Collection."  
The song gems of the Columbian year. 38 ballads.

"World's Fair Dance Music Collection."  
An admirable book of bright, spirited, popular music.

"World's Fair Song and Chorus Collection."  
A collection of songs (with four-part chorus to each).  
Prices: Heavy Paper, \$1.00; Boards, \$1.25; Cloth, Gilt, \$2.00.

"New Harvard Song Book."  
All the new Harvard Songs of the last three years.  
92 pages; paper, \$1.00.

"College Songs."  
Over 200,000 sold. Latest edition; paper, 50 cents.

"College Songs for Girls."  
One hundred and twenty pages; heavy paper, \$1.00.

### "American Patriotic Songs."

JUST ISSUED.

A splendid collection of carefully selected national lyrics, words and music complete. There are nearly sixty selections, songs, hymns, &c. It will satisfy all who desire the music of our native land in this convenient and cheap form. It is especially useful for patriotic occasions. Price 50 cents.

THIS DAY PUBLISHED.

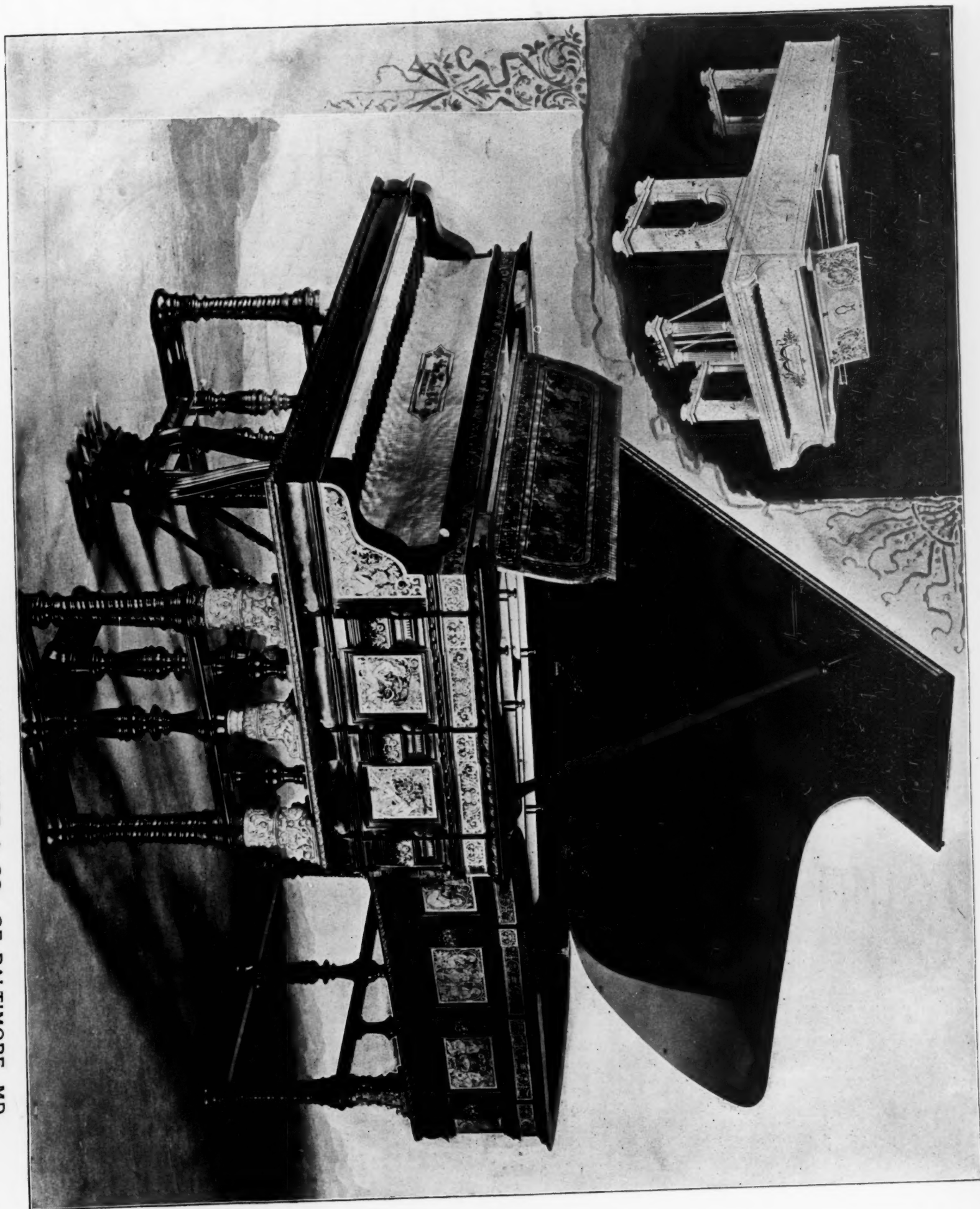
"World's Fair Collection of Patriotic Songs and Airs of Different Nations."

Contains, besides the songs, national hymns and melodies (vocal and instrumental), many interesting and valuable bits of information concerning the origin of the pieces. Price 50 cents.

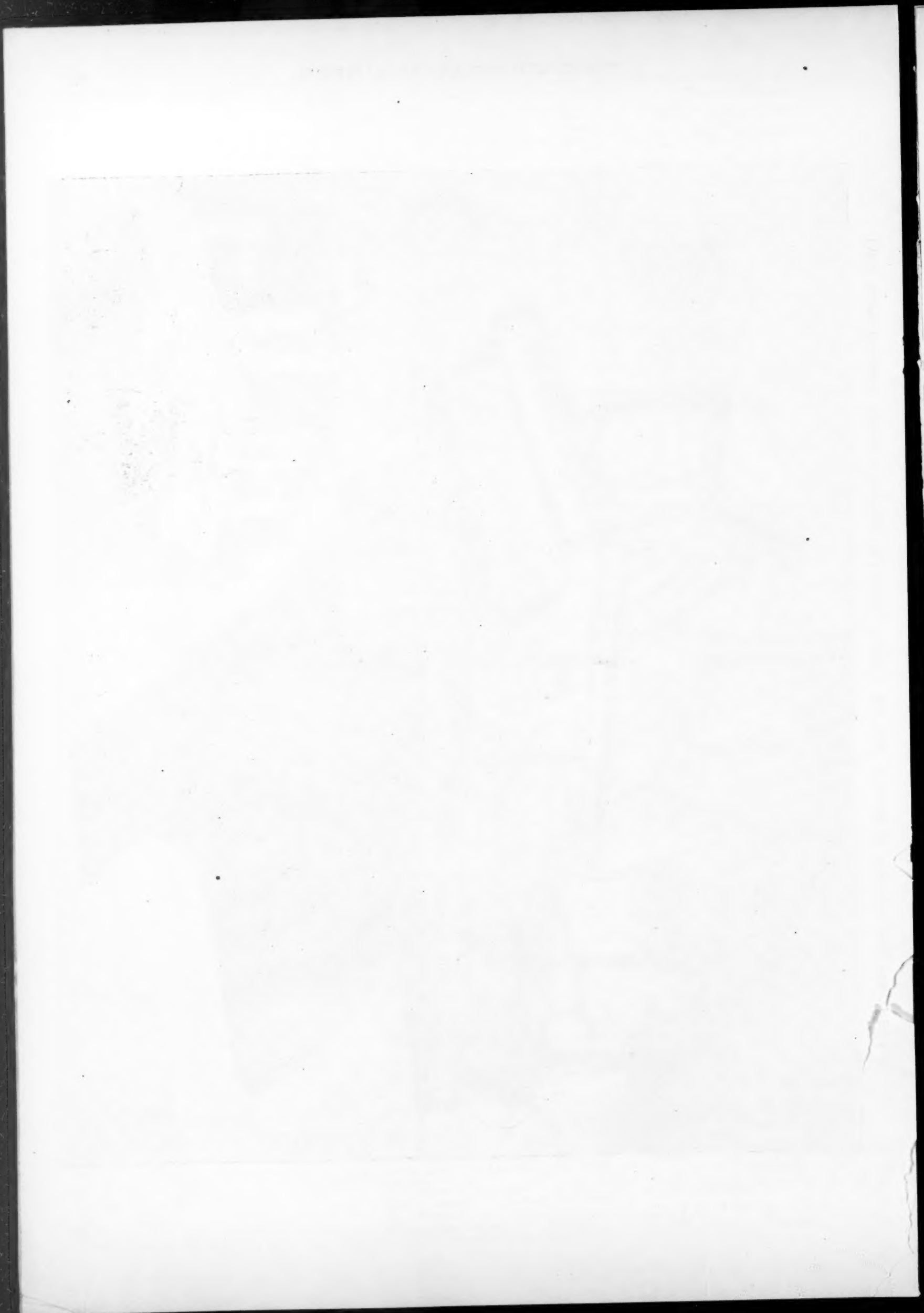
DITSON & CO.,

867 Broadway, 18th St.,  
NEW YORK.





TWO REMARKABLE GRAND PIANOS MANUFACTURED BY WM. KNABE & CO., OF BALTIMORE, MD.





# WESSELL, NICKEL & GROSS



## PIANO ACTIONS.



## THE STANDARD OF THE WORLD.

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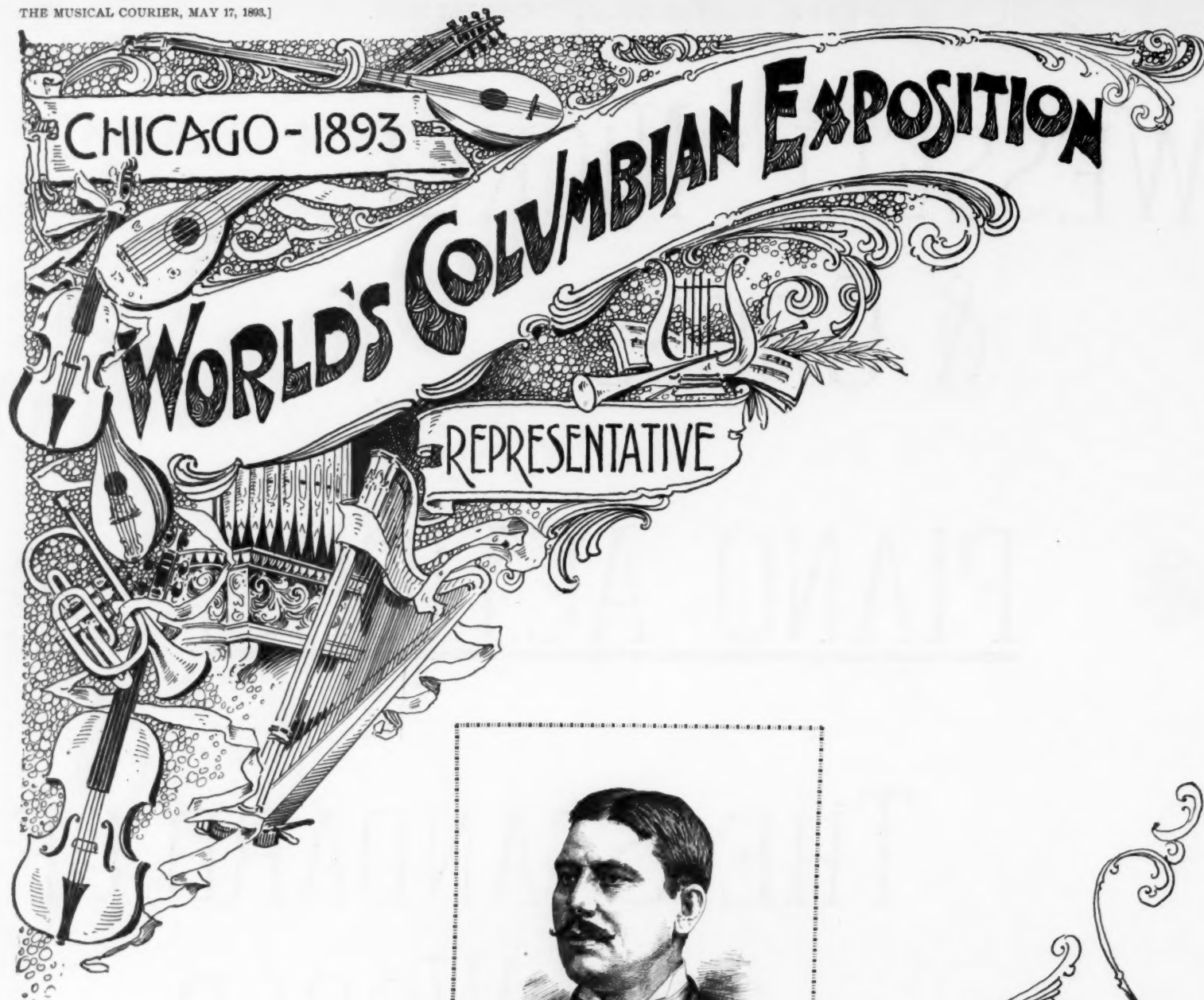
ONE GRADE ONLY—FIRST-CLASS ONLY.

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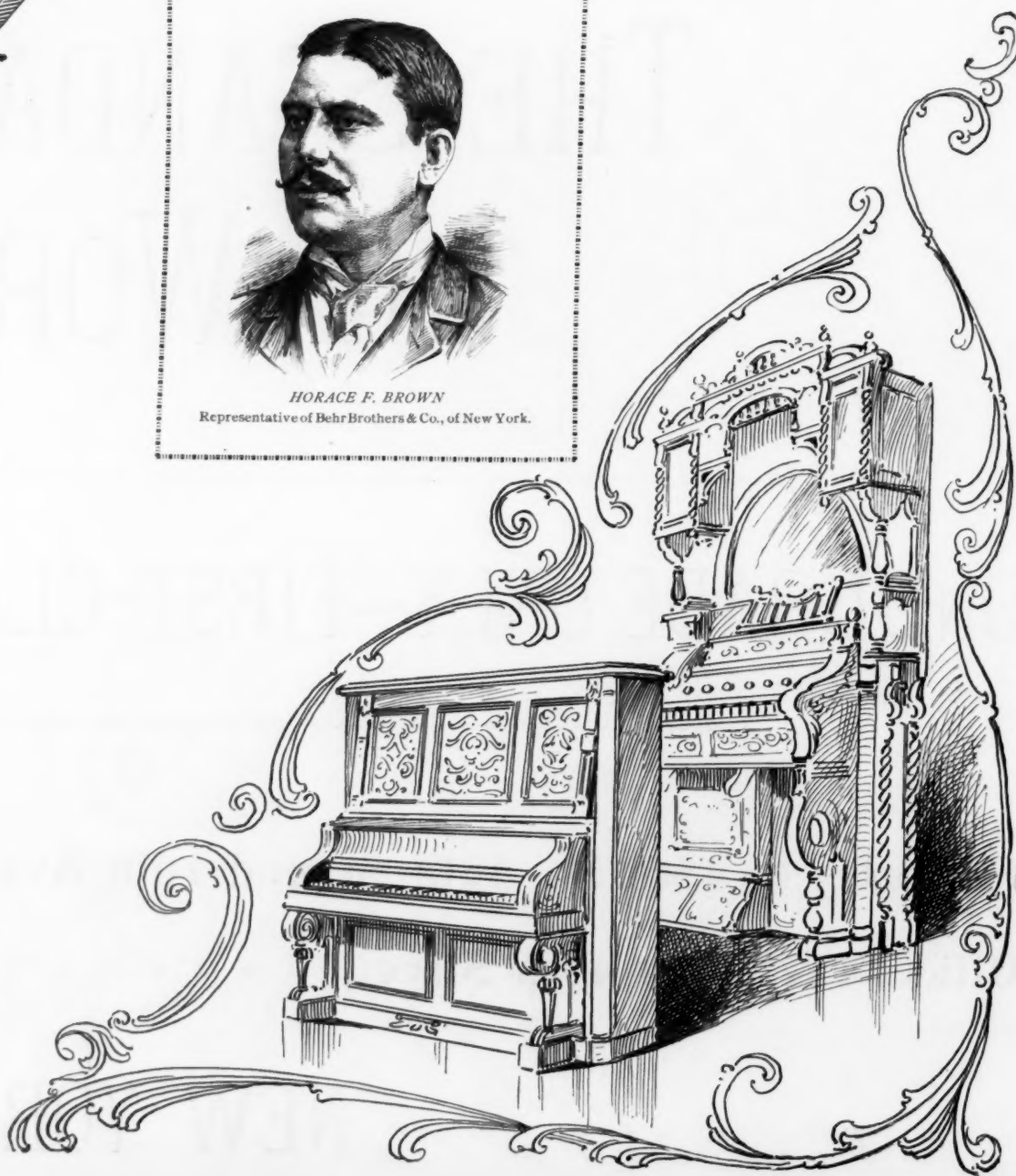
Factories at 45th St., 46th St. and 10th Ave.,

Office, 457 West 45th Street, - - - -

NEW YORK, U. S. A.



HORACE F. BROWN  
Representative of Behr Brothers & Co., of New York.





*Highest Awards at New Orleans Exposition, 1885, and Melbourne, 1889.*

♦ ♦ ♦

**BEHR BROS.**

GRAND  
AND  
UPRIGHT

GRAND  
AND  
UPRIGHT

• **PIANOS.** •



BEHR BROS. NEW STYLE "C.C."

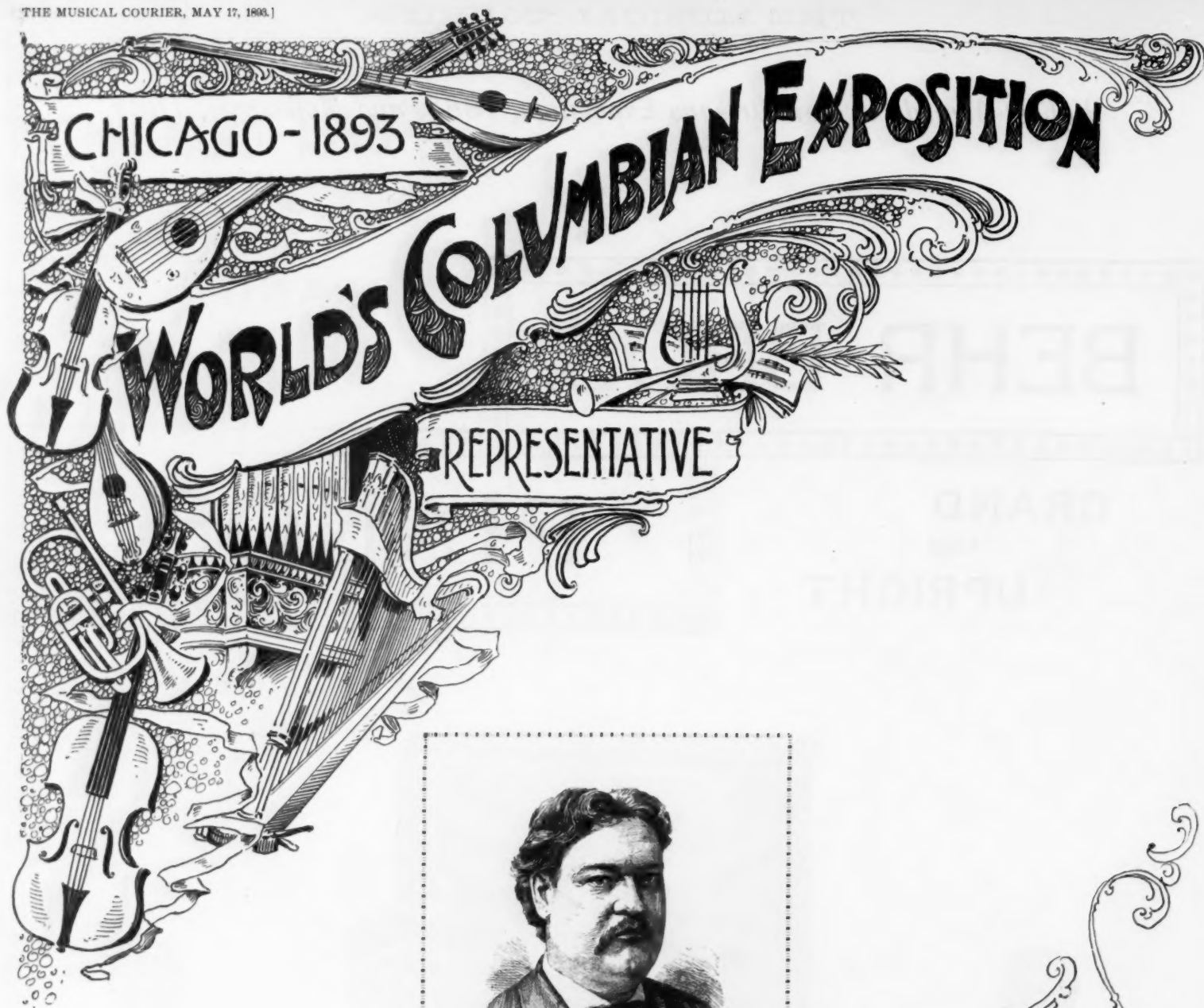
**BEHR BROS. & CO.**

**WAREHOOMS:**

Behr Bros.' Hall, No. 81 Fifth Avenue, New York.

**FACTORY AND OFFICE:**

Cor. of Eleventh Ave. and West 29th St., New York.



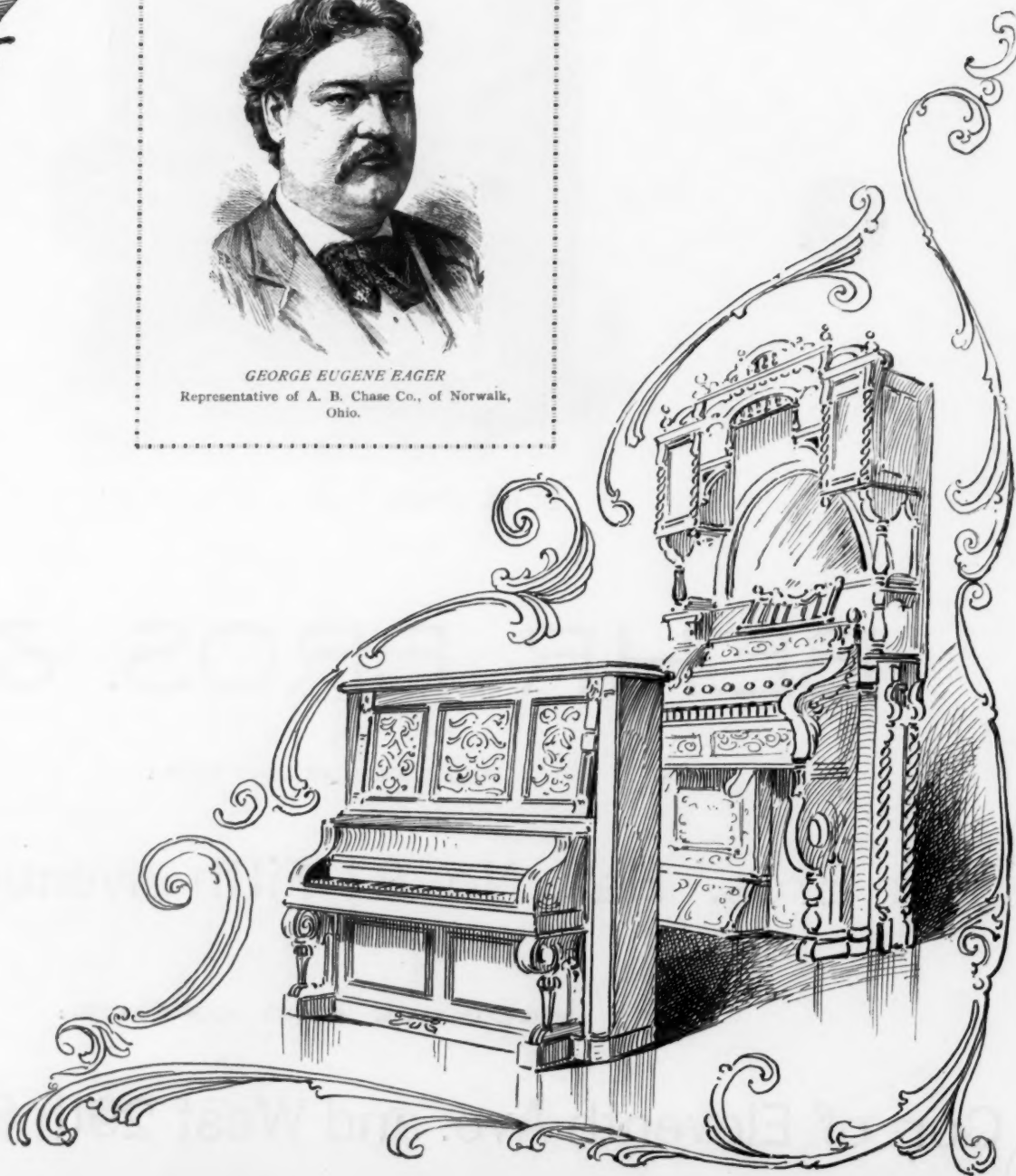
CHICAGO-1893

# WORLD'S COLUMBIAN EXPOSITION

REPRESENTATIVE



GEORGE EUGENE EAGER  
Representative of A. B. Chase Co., of Norwalk,  
Ohio.





The ALLA UNISONO or OCTAVO PEDAL, used only on the A. B. CHASE PIANO, is said to be the greatest invention in the piano world during the last quarter of a century.

Every dealer in the country who visits Chicago is cordially invited to call and examine the A. B. CHASE PIANOS with their new and wonderful improvements.

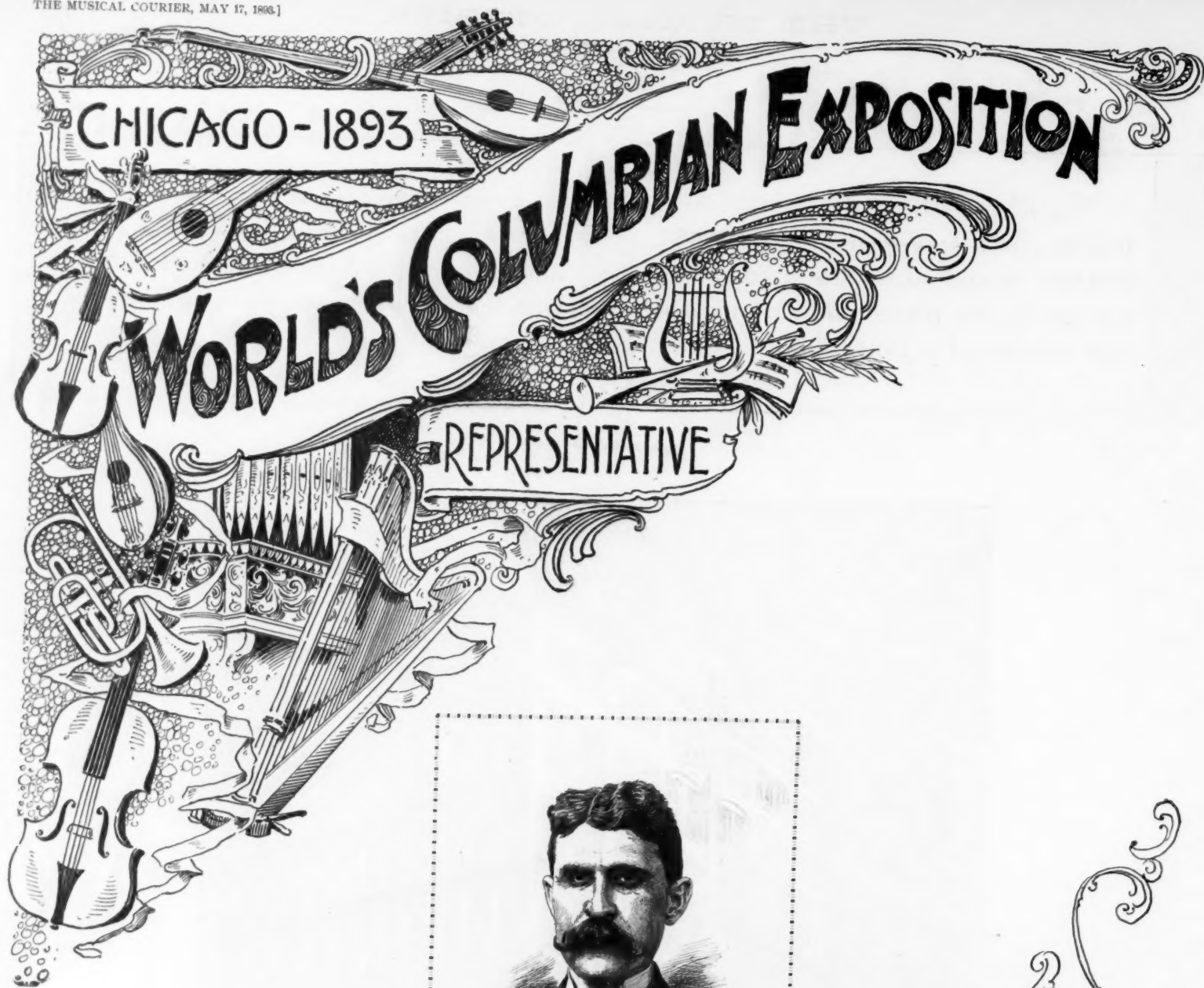


The A. B. Chase Co.'s Columbian Exposition Warerooms,

319 WABASH AVENUE, CHICAGO.

LYON, POTTER & Co.,

Representatives for Illinois, Iowa and Wisconsin.



CHICAGO-1893

# WORLD'S COLUMBIAN EXPOSITION

REPRESENTATIVE



ION ARNOLD

Representative of Chicago Cottage Organ Co., of  
Chicago, Ill.





# Home



In the home a Conover Piano is a precious possession and a constant joy. . . . .

# Studio



Teachers find the Conover Piano the most satisfactory for Tone, Touch and Durability. . . . .

# Concert



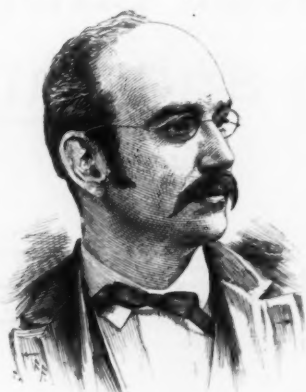
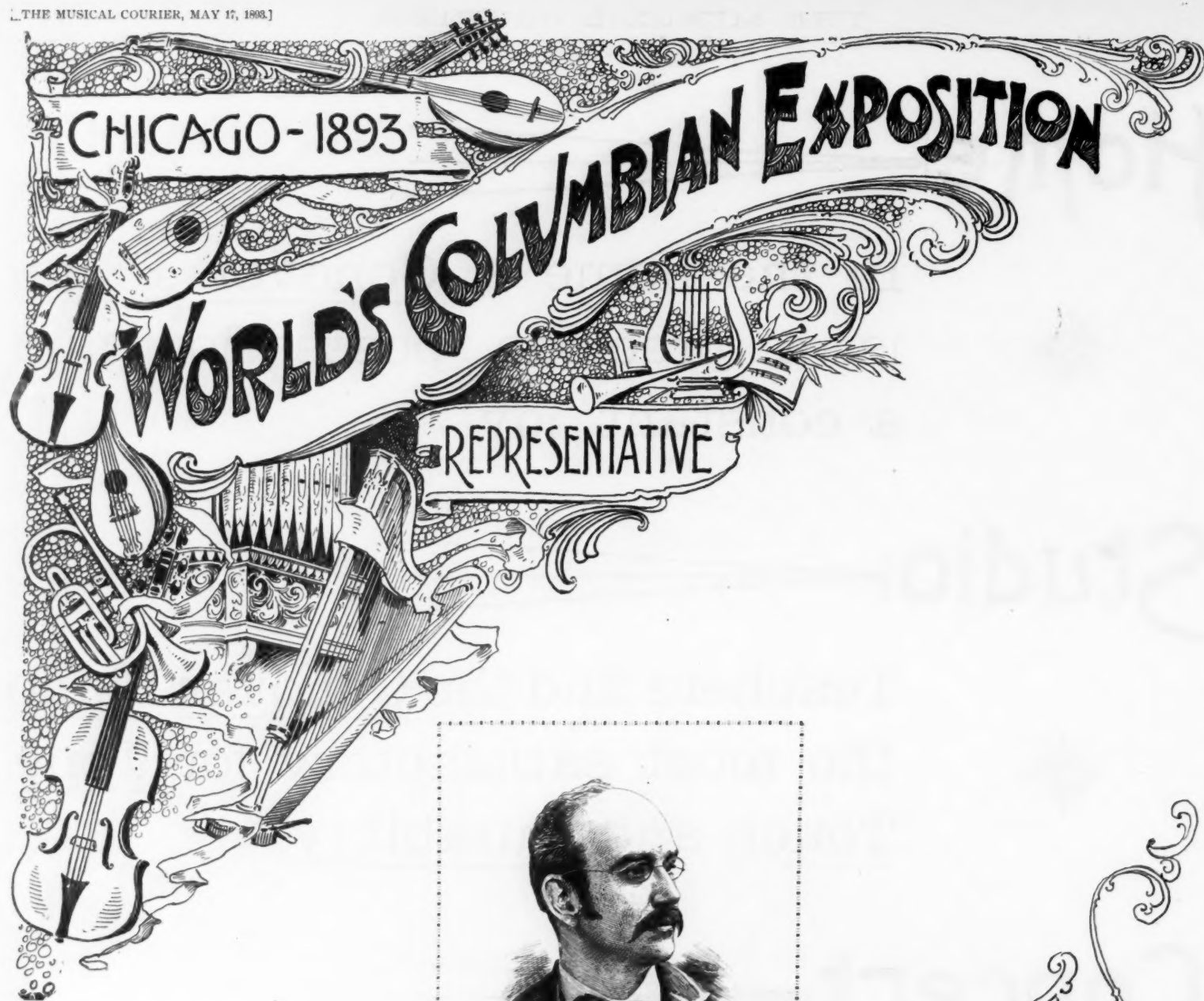
The Conover Pianos meet the requirements of the most Ex-acting Concert Artists. . . . .

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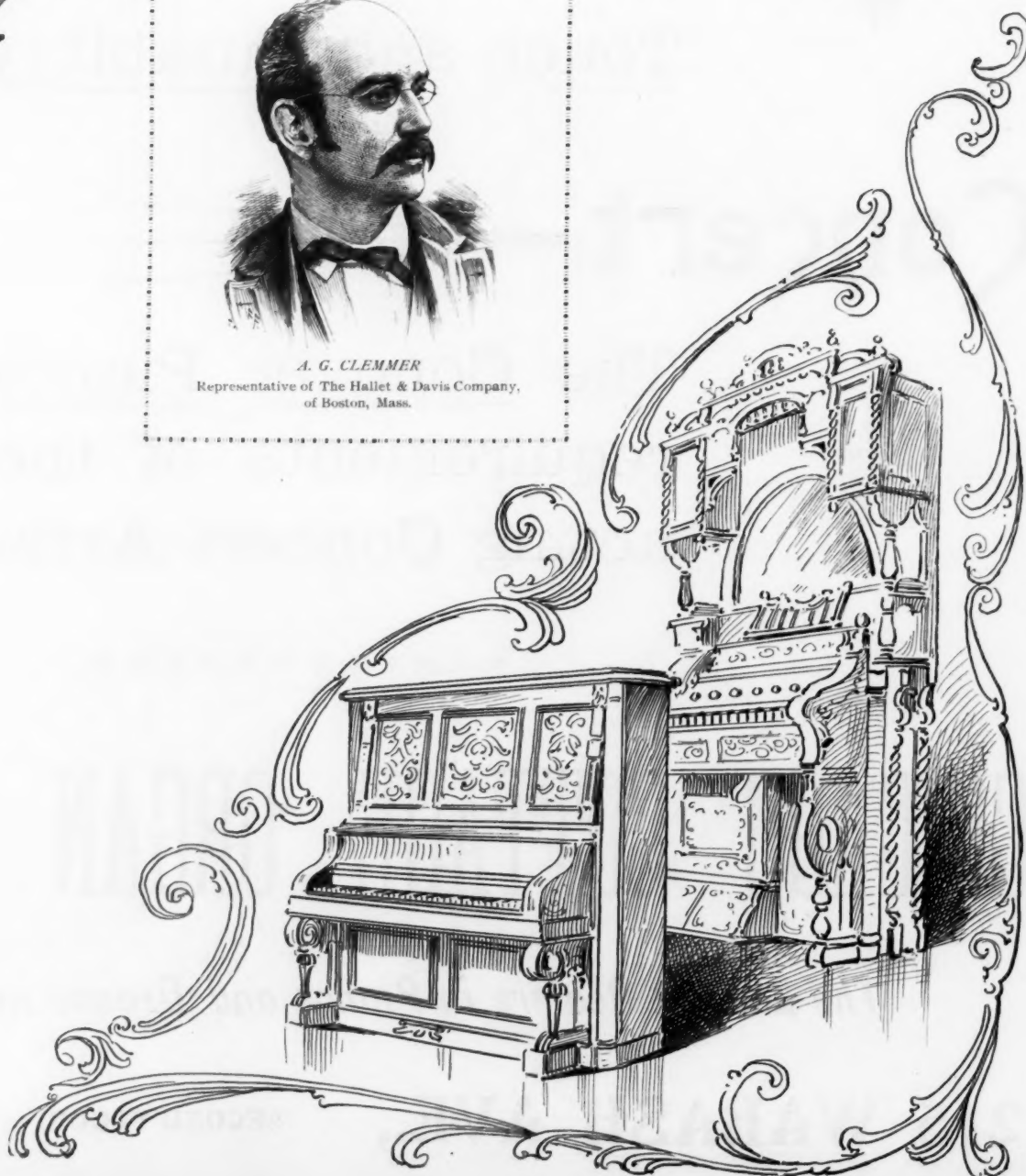
## CHICAGO COTTAGE ORGAN COMPANY,

*The Largest Dealers in Pianos and Organs in the World,*

215 WABASH AVE., (SECOND FLOOR) CHICAGO.

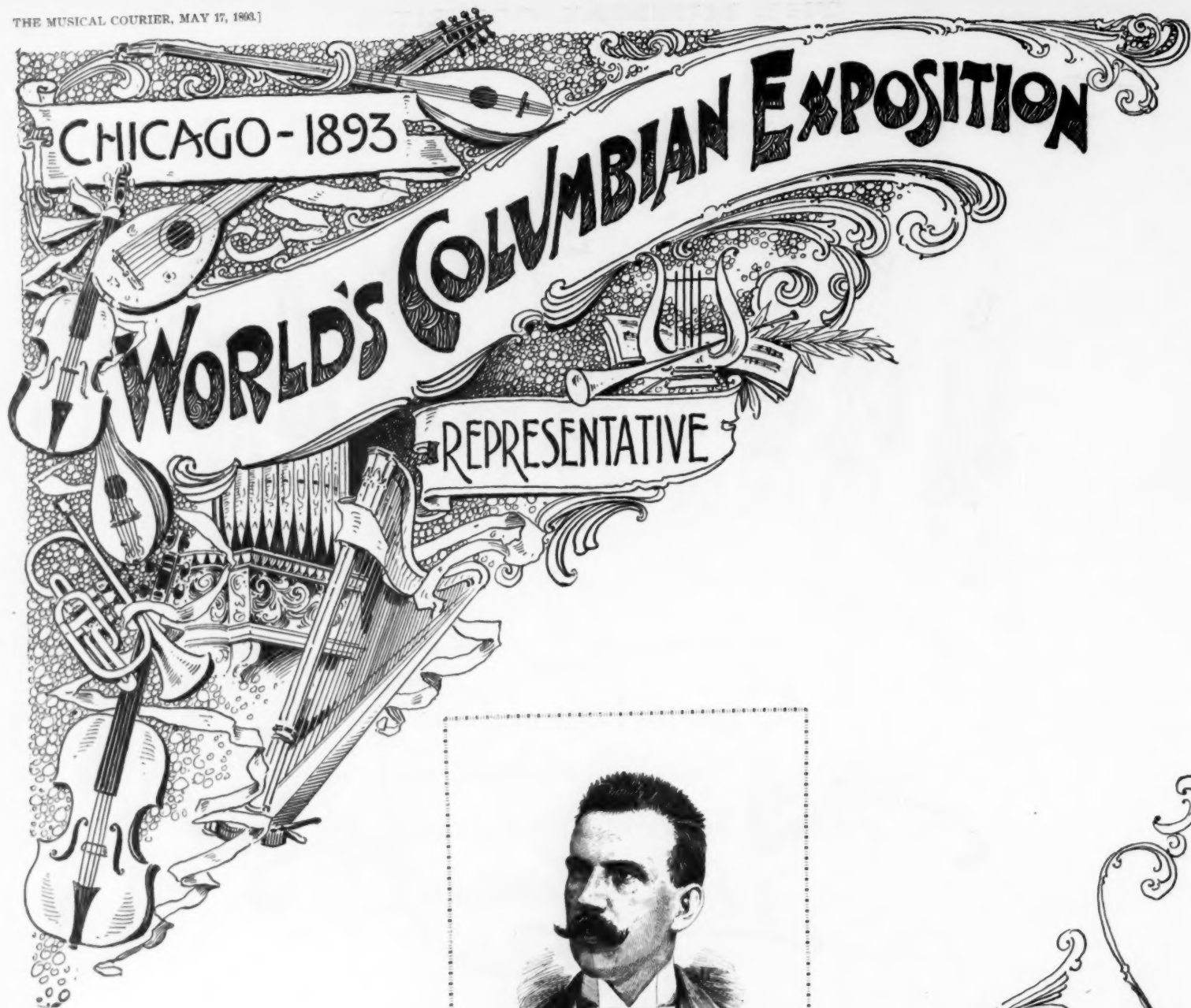


A. G. CLEMMER  
Representative of The Hallet & Davis Company,  
of Boston, Mass.









ROBERT O. BURGESS  
Representative of Needham Piano-Organ Co., of  
New York City.





# Strauch Bros.

. . . RESPECTFULLY INVITE . . .

The Music Trade,

Musical Profession,

AND Musical Public

*To examine their Exhibit at the World's Fair,*

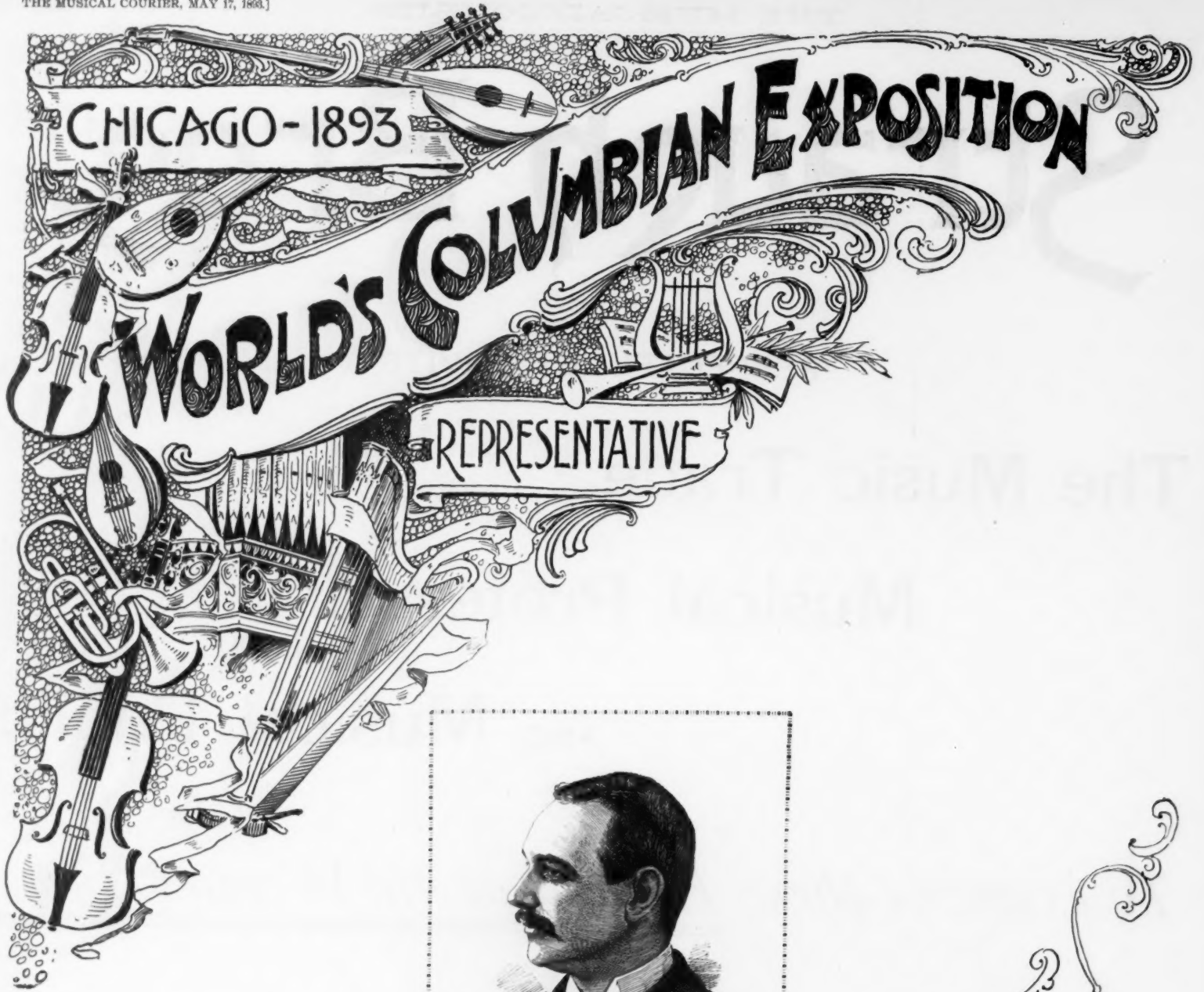
*and see the PERFECTION to which they*

*have brought their GRAND and*

*UPRIGHT PIANO ACTIONS,*

By which they have earned the position of

The Leading Piano Action  
Makers.



GEO. J. DOWLING  
Representative of The Vose & Sons Piano Co.,  
of Boston, Mass.





# JOSE & SONS

Vast Factory Building, . . .

Over 4 Acres of Floor. . .

Sales Increase . . .

Every Year, . . .

& the Pianos . . .

SATISFY . . .

ON THEIR  
MERITS. . .

No Talk  
TO  
SELL



STYLE, FINISH,

tone, DURABILITY

FACTORY

- - OF THE - -

VOSE & SONS



PIANO COMPANY,  
BOSTON, MASS.



HAVE YOU ORDERED THAT SAMPLE

**Brown &**

**SIMPSON**

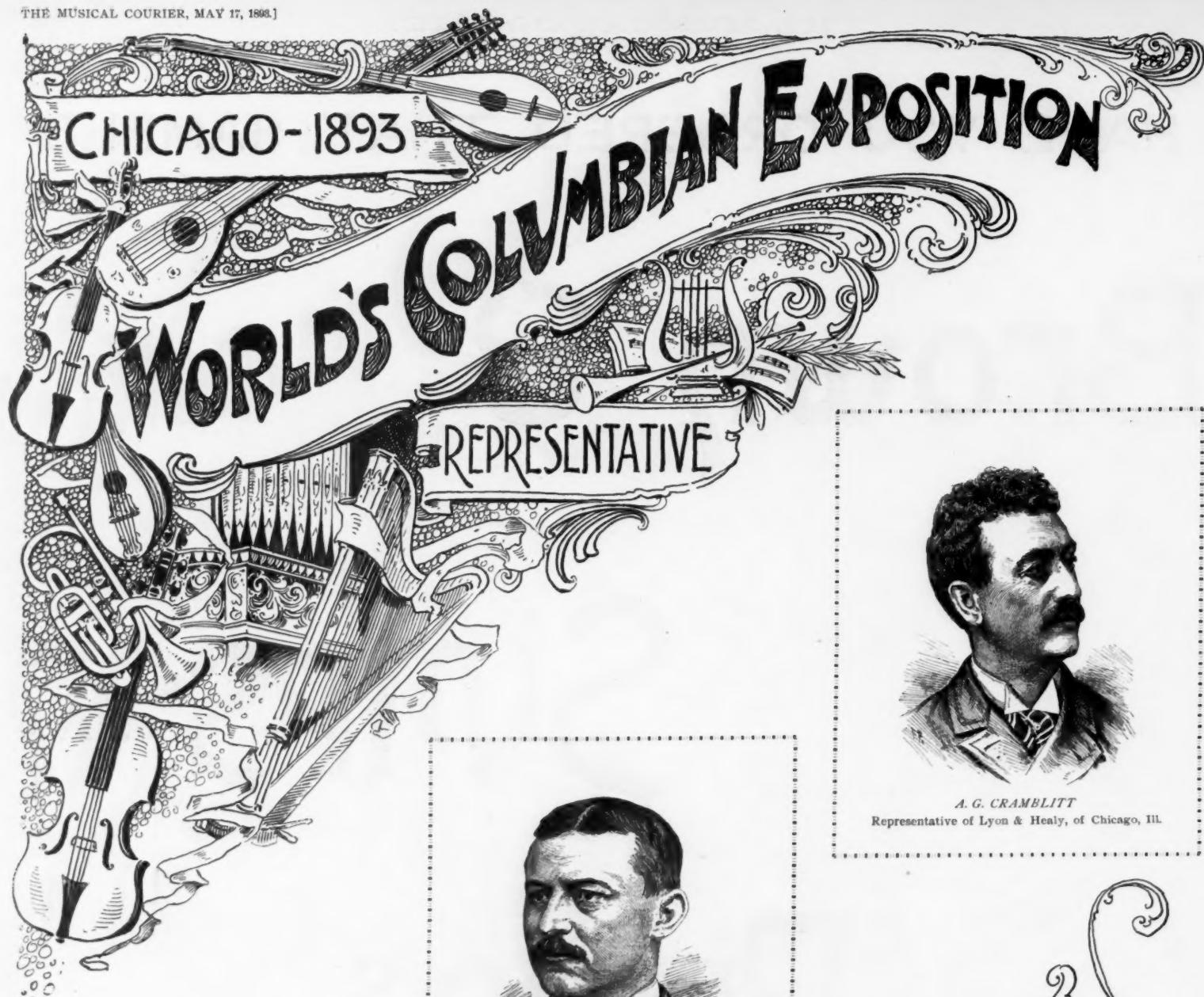
**Piano &**

If not, you are not in the procession. Send and  
see what we can do for you.

---

**THE BROWN & SIMPSON CO.,**

**WORCESTER, MASS.**



CHICAGO-1893

# WORLD'S COLUMBIAN EXPOSITION

REPRESENTATIVE



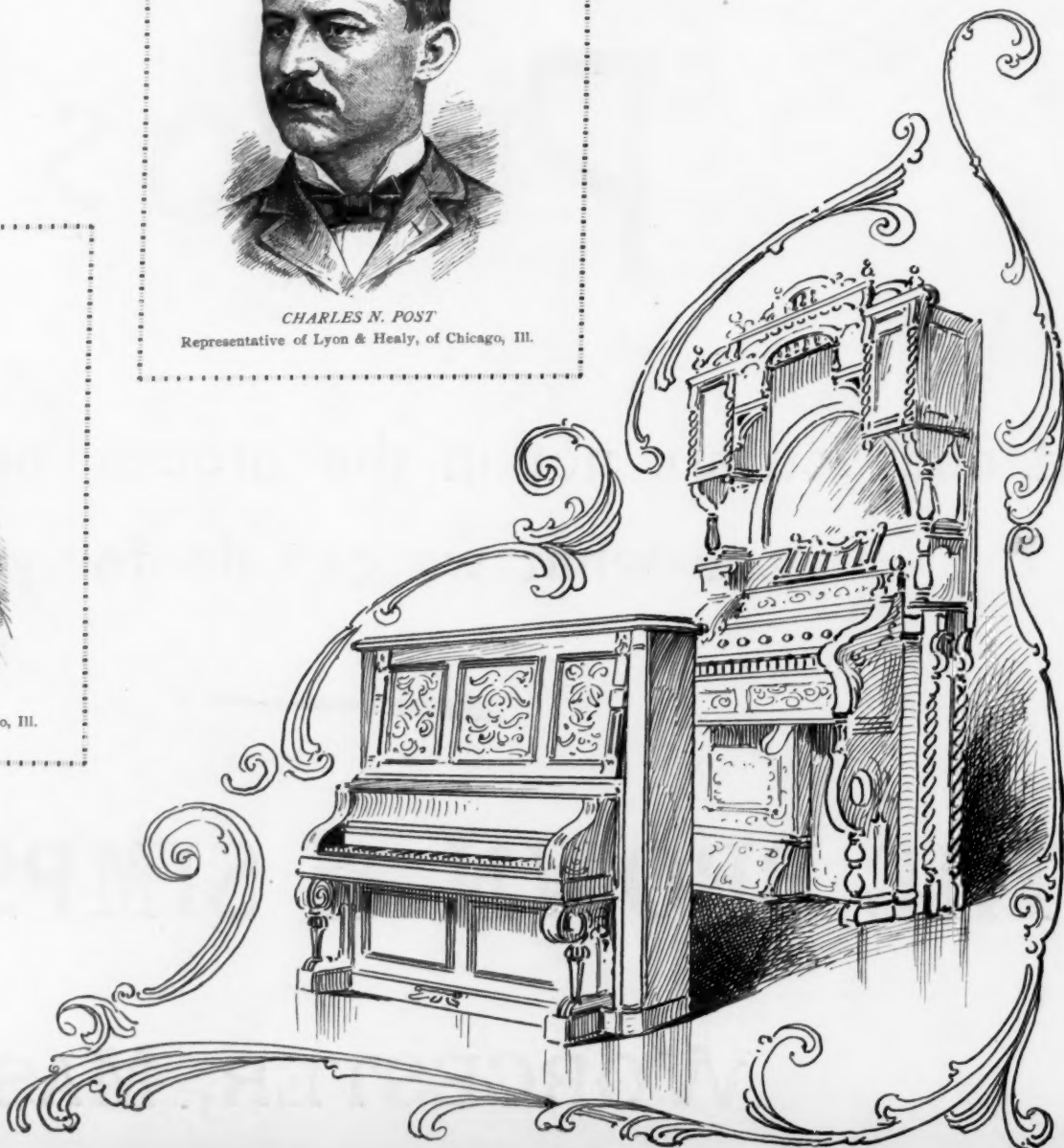
A. G. CRAMBLITT  
Representative of Lyon & Healy, of Chicago, Ill.



CHARLES N. POST  
Representative of Lyon & Healy, of Chicago, Ill.



ROBERT B. GREGORY  
Representative of Lyon & Healy, of Chicago, Ill.





**f** Have you seen  
THE NEW  
SCALE

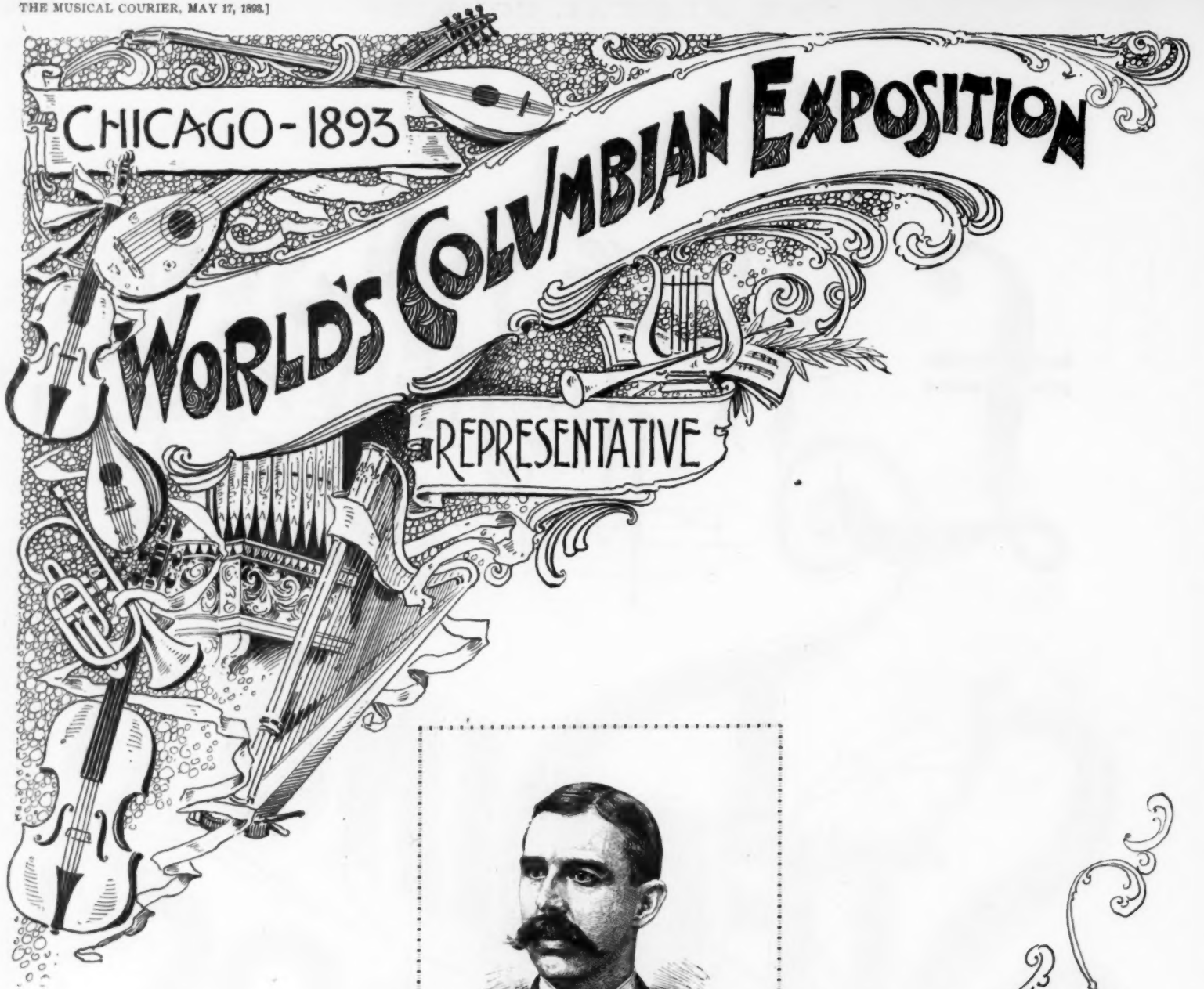
A musical staff with a treble clef, showing a scale of eighth notes. The notes are G4, A4, B4, C5, B4, A4, G4. A fermata is placed over the final G4 note.

**STERLING**  
**Pianos**

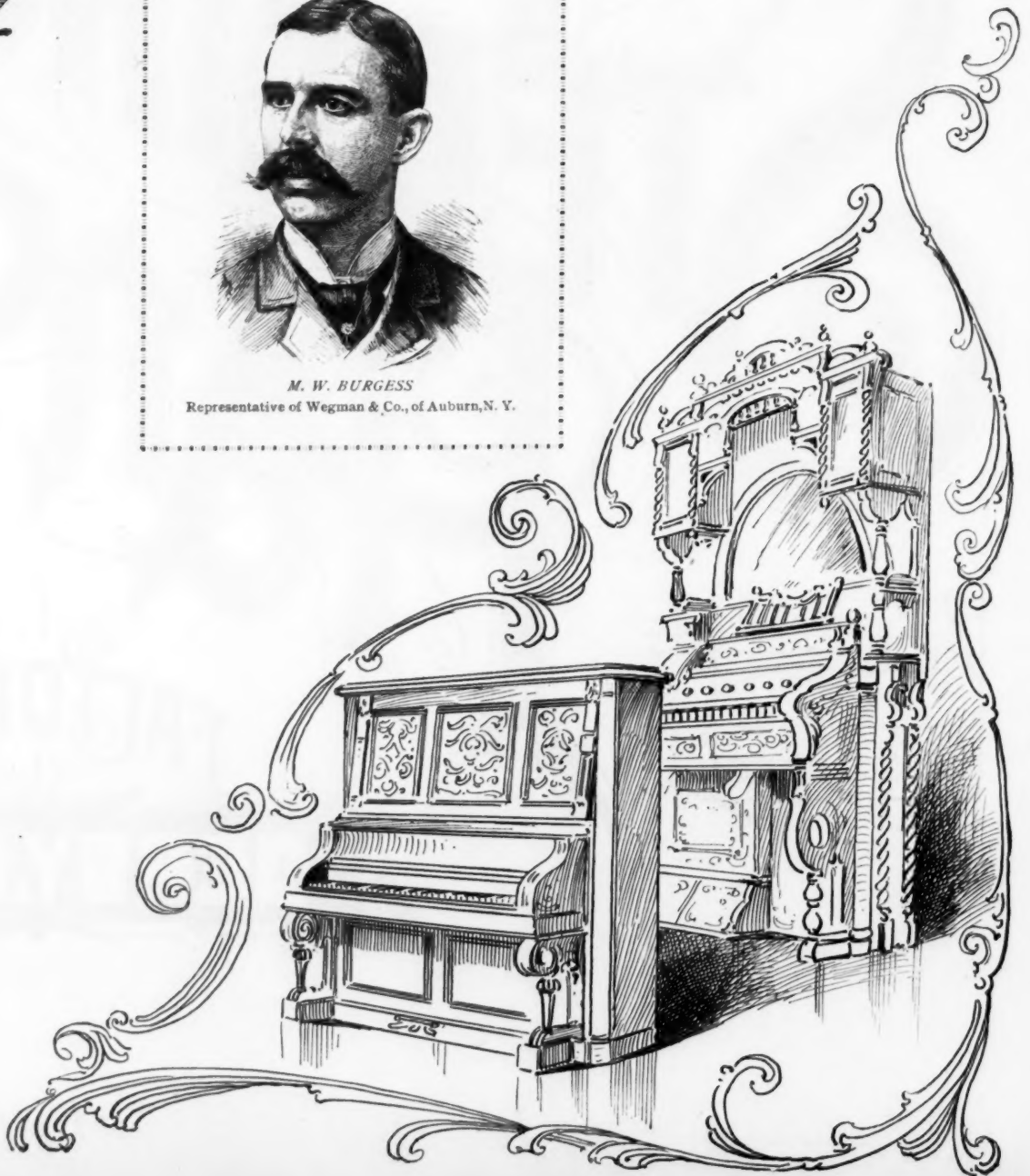
The word "STERLING" is in a bold, blackletter-style font. The word "Pianos" is in a similar font but with a more decorative, flowing script. There are various musical flourishes, including a treble clef, a key signature of two flats (B-flat and E-flat), and a scale of eighth notes. A fermata is also present.

**FACTORIES**

**DERBY, CONN.**



M. W. BURGESS  
Representative of Wegman & Co., of Auburn, N. Y.





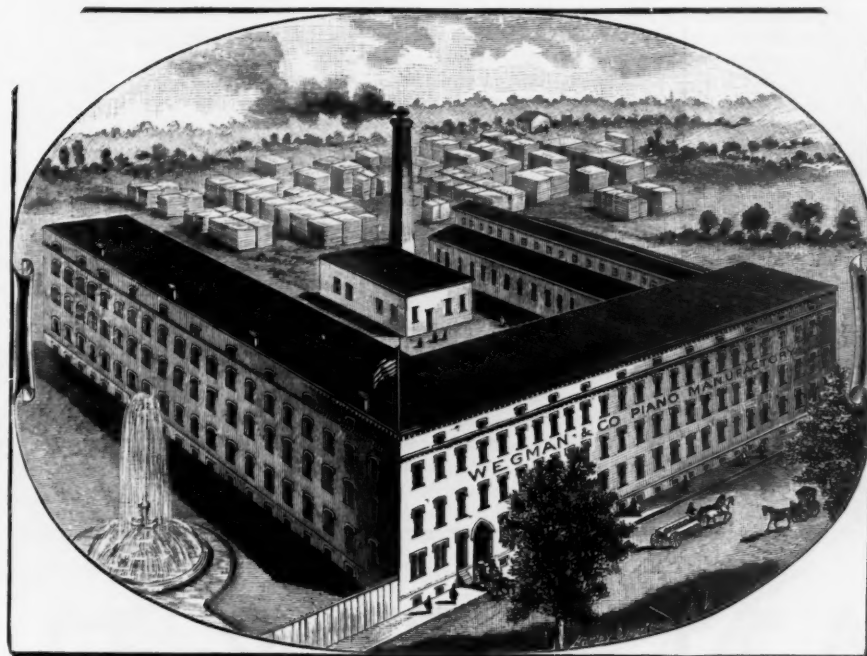
# WEGMAN & CO.,

MANUFACTURERS OF

# HIGH GRADE PIANOS

## AT MODERATE PRICES.

It is the only Piano made with the patent tuning pin fastening, whereby the entire strain of the strings is on the full iron frame, which has been approved of as being superior to any system to keep a piano in tune for an indefinite period of time. It also increases the durability of the instrument.



Owing to special improvements in our Pianos, no other is as well adapted for any kind of climate, whether hot, cold or damp.

Write for Catalogue.

## Absolutely Satisfactory in Tone and Second to None in Workmanship and Material.

EVERY INSTRUMENT WARRANTED FOR SIX YEARS.

## All Our Pianos have the Third Pedal and Muffler.

Prices Moderate and Terms Reasonable. Illustrated Catalogue Mailed Free.

*Factory and Warerooms, Auburn, N. Y.*

## "OLD RELIABLE" DON'T KNOW THEM.

THE following is a copy of a circular which has found its way into the hands of numerous dealers and has been referred to us for explanation and elucidation:

MEYER & CO.,  
PIANO MANUFACTURERS.

Office and Factory:  
324 to 532 EAST 134TH STREET,  
NEW YORK, April 21, 1893.

### To the Trade:

GENTLEMEN—We enclose you a cut and full description of our "Meyer" piano. We claim it to be a durable, honest made piano made by piano manufacturers—a piano equal to the best made for durability—a piano that is worth 50 per cent. above the cheap box makers; and at the present time we will offer a sample to you at a price that defies all competition. We ask that you try a sample and thoroughly test it for yourself. We will allow you a thirty days' trial on this piano, and if the piano does not suit we will take the piano back and refund you the money you paid us and pay freights back on the piano. We advise you to give this piano a trial, no matter how well satisfied you are with the pianos you are handling. It will be to your interest to try one of our well made, durable and reliable pianos.

We know what we have and make, and we want you to know what it is. We know how to make a first-class piano cheap, and we are now making and selling 50 pianos per week; therefore can afford to sell on a profit to you that no other piano manufacturer could exist under. There is no piano manufacturer in this country making a piano of our grade and selling it for anything near our price. True, there is a little concern calling themselves piano manufacturers flooding the country with circulars and their so-called confidential offer; but the firm are not piano manufacturers, nor have they a skilled piano mechanic in their place; the firm know nothing of piano manufacturing; don't know what good or poor material is; don't know if a piano is in tune or out of tune; can't strike a chord, and have no experience in piano making at all.\*

We are not such a concern; we have a large factory, 125 feet front by 100 feet deep, two floors, and as for our

\* This is a hit at Swick.

responsibility and grade of our pianos we refer you to the old reliable piano makers, *Messrs. Kroeger & Co., late Kroeger & Son*, who are our landlords. In conclusion we will say we buy all of our material for cash (C. O. D.) and we sell all of our pianos for cash only. We ask you to send us an order and also send at the same time your draft to the Twenty-third Ward Bank, corner Third avenue and Southern Boulevard, with instructions to our bank to deliver the same to us on presentation of bill of lading, and we will fill your order at the prices given below:

Style B, Ebony Case, Boxed and Shipped.....  
Style B, Mahogany Case.....  
Style B, Walnut Case.....

The above are our lowest cash with order prices. We earnestly request you for a trial order, being fully convinced that such will more than repay you for your trouble.

Awaiting your order, we beg to subscribe,  
Yours respectfully, MEYER & CO.,  
Nos. 524, 526, 528, 530 and 532 East 134th street, New York.

### A Personal Appeal.

If you take exceptions to our remarkable claims, take our suggestion, go where you will, investigate thoroughly and get prices; also look into the standing and size up the different makers and the character of their goods and standing. When about to pay your money for the one of all that is your choice stop—yes, stop short—and come to us with your conclusion, when we will convince you that for the same price our bargains at regular prices are the best. If by chance you have a bargain at the expense rather than profit of the manufacturer, we will still give you a better bargain if you will give us your confidence. All we ask of anyone is to give us a chance, and if you invest your money with us your best future satisfaction will be secured, and in our piano you will find all we claim, and more—a good, honest made, durable piano.

Yours respectfully,  
MEYER & CO., Piano Manufacturers,  
Nos. 524, 526, 528, 530 and 532 East 134th Street,  
New York.

The "Old Reliable" piano maker, Mr. Kroeger, the only Kroeger who is known in the legitimate trade as "the Kroeger," Mr. Kroeger, of Gildemeester & Kroeger, formerly Kroeger & Sons, does not seem to know this Meyer & Co. concern which uses his name in its circular. Mr. Kroeger is not acquainted with these people who use his name as a reference. There may be other Kroegers in the piano business in this city, but the back files of this paper for about 14 years past do

not show them as piano manufacturers. They may have made pianos in some piano shops or factories, but outside of Mr. Henry Kroeger, of Gildemeester & Kroeger, there is no "Old Reliable" Kroeger in the piano manufacturing trade, interpreting the term "Old Reliable" as it is intended. Hence we should advise everyone receiving a Meyer & Co. circular first to make inquiries before acting. Mr. Kroeger does not know them.

### Some New Stores.

KIRK, JOHNSON & CO., at Atlantic City, N. J., which will be run as a branch of their Lancaster, Pa., business. The firm has also moved its branch at Columbia, Pa., into larger quarters.

A. C. Andrews at Willimantic, Conn., two stores in the Chapman building, which will give him double his former floor room.

Roland & Brother, at 633 Cumberland street, Lebanon, Pa.

G. C. Aschbach, at Allentown, Pa., who moves from 227 South Fifth street to better quarters at 125 South Seventh street.

Frank Farr, at Potsdam, N. Y., where he will occupy the front portion of a store in the Le Fevre Building, with a stock of pianos and organs.

At Zion, Pa., one who is called by the local papers "Billy" Hays, has started a general music store.

M. O. Kelly, of Rutland, has opened a music store in the Whitney Block, at Bennington, Vt.

J. G. Thrasher, of Cleveland, Ohio, will open an agency at Salem, Ohio.

At Springfield, Ill., a branch of D. H. Baldwin & Co., of Cincinnati.

Alvin S. Bill, at No. 7 Root Block, Painesville, Ohio.  
Rosenfeld & Murray, at 44 Bull street, Savannah, Ga., where they will handle the Knabe as a leader.

## MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

# KRANICH & BACH PIANOS.



## Strictly High Grade Instruments.

UNDoubted DURABILITY.

PERFECTION OF MATERIALS AND WORKMANSHIP.

## Result: Exquisite Tone and Action.

THE DELIGHT OF PIANISTS.

NEW IMPROVEMENTS!

NEW PATENTS!

NEW CASES!

Factories and Warerooms, 235 to 245 E. 23d St., New York.





### The Stettner & Koch Failure in Columbus, Ohio.

COLUMBUS, Ohio, May 14, 1893.

WHILE here on a missionary tour I find some very singular things:

It is claimed that Stettner & Koch had at the close of the "fire sale," including insurance, at least in cool cash. . . . \$12,000  
 Their liabilities, as far as heard from, are about. . . 18,000

Total amount of cash and liabilities. . . . \$30,000  
 Total amount of assets existing in sheet music, small goods and even goods belonging to other firms. . . . 5,000

Balance. . . . \$25,000

Twenty-five thousand dollars lost in a little over a year. How is this possible? There must be a great "mistake" somewhere.

The assignee is spending the little left in very costly advertisements one of the potents of the downfall of

L. & K. He is also accused of using printer's ink, store rent, clerk hire (and his own time no doubt) to ring in some old stock of another house!

My attention was called to an asset so far overlooked—a valuable lease of the store. This lease is worth at different sources from \$1,000 to \$2,500; and instead of trying to realize for the creditors, it is apparent the assignee attempts to gobble it up. The store was fixed at tremendous expense, and as the location is otherwise the most desirable in Columbus, its value should not be lost sight of; more so, since but very little will be left for the creditors, from all appearance and the manner of settling the estate.

I learn here for the first time that Gustavus Baylies, Jr., received six years in the Missouri penitentiary. Cr.

—A. F. Clark has invented a violin rosin that he has begun to manufacture for the market. It is known as the Star rosin, and the inventor has received many testimonials as to its merit, although it has been on the market but for a brief period. At present he manufactures this article at his home on Newton street.—Waltham, Mass., "Tribune."

### A Correction.

MR. JONES, the well-known music dealer, would like to inform the public that after a careful inventory of his stock that was burned his loss will aggregate between \$3,000 and \$3,100. His insurance amounted to \$1,500, \$250 on his warehouse and \$1,250 on stock in the warehouse. Only a short time ago he had \$1,000 of insurance transferred from the warehouse to his store. He also wishes the statement corrected that he was engaged in closing a bargain with a customer during the progress of the fire. This is not so. Mr. Jones was in the warehouse till the fire was out, and he and his clerk made superhuman efforts to extinguish the fire, without success.—Altoona "American."

—Mr. W. H. Turner, of the Braumuller Company, is at present in Atlanta, Ga., where he will remain for a month or more engaged in closing up some important real estate transactions.

—Ground will soon be broken for Edwin Hedge's new organ pipe factory at Westfield, Mass. The mason work will be done by Col. L. B. Walkeley, and carpenter work by Contractor H. R. Norton.



### JAMES & HOLMSTROM.

A PIANO FOR THE MUSICIAN,

Owing to its Wealth of Tone.

Contains the most perfect Transposing Keyboard in the world.



A PIANO FOR THE DEALER,

Owing to its many telling points.

231 & 233 East 21st Street, NEW YORK CITY.

Established 1850.

The Carl Barckhoff Church Organ Company,

— BUILDERS OF —

Church Organs, Salem, Ohio.

Owing to our large facilities, we are enabled to fill all orders promptly and in comparatively short time, if desired.



### GROLLMAN MFG. CO.,

MANUFACTURERS OF

PIANO STOOLS



AND SCARFS.

Fifteenth and Throop Sts., CHICAGO.

### PIANO WOOD WORKING FACTORY.

Piano Legs, Trusses and Pilasters.

Sawing, Carving and Engraving Panels.

SQUARE LEGS FOR REPAIRING OLD PIANOS.

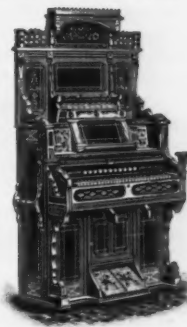
BERNARD N. SMITH  
 514 to 518 W. 24th St., NEW YORK.



### WESTERN COTTAGE ORGAN CO.,

MANUFACTURERS OF

High Grade, Solid, Durable, Smooth Finished CASES. Round, Full Tone. Mouse Proof Action.



MANUFACTURERS OF

First-Class, Five and Six Octave, also Seven Octave Piano Cased ORGANS.

Warranted in every respect.

OTTAWA, ILL., U. S. A.

ESTABLISHED 1865.

CHEMICAL EDENELLS, CHINESE, SILK AND COPENHAGEN



### STRINGS,

MANUFACTURED BY

CHR. CARL OTTO.

MARKNEUKIRCHEN, SAXONY, GERMANY.

All kinds of Musical Instruments and parts thereof.

Collection of Music Strings at the Chicago Exposition, German Department.

### The United States Prints More Newspapers

than any country in the world—now over 20,000. Frequent changes are being made, and anyone who has use for a correct catalogue of the papers published in the United States and Canada should buy a copy of the latest edition of the

American Newspaper Directory for 1893. (Issued April 20th.)

This work is the recognized source of information on Statistics of Newspapers in the United States and Canada.

Advertisers, Advertising Agents, Editors, Politicians and the Departments of the Government rely upon its statements as the best authority.

It gives a brief description of each place in which newspapers are published, stating name of county, population of place, etc., etc.

It gives the names of all Newspapers and other Periodicals.

It gives the Politics, Religion, Class or Characteristics.

It gives the Days of Issue.

It gives the Editor's name.

It gives the Publisher's name.

It gives the Size of the Paper.

It gives the Subscription price.

It gives the Date of Establishment.

It gives the Circulation.

It gives the names of all paper in each County.

It contains a list of all papers rated in the body of the book with a circulation of over five thousand.

It also contains many valuable tables and classifications.

The American Newspaper Directory is now in its twenty-fifth year. It is not only the pioneer, but still remains the one work upon which most care is taken in the compilation of accurate information.

Sent to any address upon receipt of Five Dollars.

Address THE AMERICAN NEWSPAPER DIRECTORY, 10 SPRUCE STREET, NEW YORK.

IN PREPARATION NOW:

### ROST'S DIRECTORY

... OF THE ...

### MUSIC TRADE

IN THE UNITED STATES.

1893.

LARGEST AND MOST COMPLETE LIST EVER PUBLISHED OF DEALERS, MANUFACTURERS AND AGENTS.

A BOOK NECESSARY FOR EVERY PERSON ENGAGED IN THE MUSIC TRADE.

H. A. ROST, Publisher.

For advertising rates and further particulars address

O. HAUTER, 116 East 59th St., New York City.



Established 1849.

C.N. STIMPSON & CO.,

Manufacturers of

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## The Harp.

By JOHN THOMAS, HARPIST TO THE QUEEN.

Of all the musical instruments ever invented the harp has always been held in highest esteem. For ages it was the inseparable companion of prophet, king, bard and minstrel. From the days of Jubal (seventh in descent from Adam), "the father of all such as handle the harp and organ," it may be traced down the stream of Hebrew history. Laban reproaches Jacob, his son-in-law, thus: "Wherefore didst thou flee away secretly, and steal away from me; and didst not tell me, that I might have sent thee away with mirth and with songs, with tabret and with harp?" In the prophetic era, Samuel instructing Saul, after having anointed him to be king, says: "And it shall come to pass, when thou art come hither to the city (Bethel), that thou shalt meet a company of prophets coming down from the high place with a psaltery, tabret, pipe and harp before them." Later, we find the harp occupying more prominence in the days of King David, with whose eventful life it was associated in a most remarkable manner. On one memorable occasion in the history of Saul, it will be remembered that the advice tendered by his servants to that monarch shows the high estimation in which this instrument in the hands of a skillful performer, was held in those days. "Behold," said they, "now an evil spirit from God troubleth thee. Let our Lord now command thy servants which are before thee, to seek out a man who is a cunning player upon the harp, and it shall come to pass when the evil spirit from God is upon thee, that he shall play with his hand, and thou shalt be well." That this power was exemplified in a remarkable way we learn from the narrative. "When the evil spirit from God was upon Saul, David took an harp and played with his hand, so that Saul was refreshed and was well, and the evil spirit departed from him."

Then, if we turn to the Hebrew Psalter, we find the harp to be an indispensable adjunct in the religious life of the nation. That it occupied an important place in the Temple worship is indisputable, from the fact that it is being continually alluded to by the inspired Psalmist. We have only space to indicate one or two of these references: "Awake up, my glory, awake lute and harp; I myself will awake right early." "Then will I go unto the altar of God, unto God my exceeding joy: yea, upon the harp will I praise Thee, O God, my God." Nor can it be forgotten that during the captivity, when their Babylonian tyrants jeeringly asked the captives to sing the songs of Zion, they replied by hanging their harps on the willow trees, and saying: "How shall we sing the Lord's song in a strange land? If I forget thee, O Jerusalem, let my right hand forget its cunning." The latter pathetic sentence refers, doubtless, to playing on the harp, and the whole of this beautiful and patriotic passage shows how intense was the love of the Israelites for this instrument, when it accompanied them even into their captivity.

In Hebrew story therefore from the earliest times down to the Christian era, there is ample evidence to show that the harp was regarded with peculiar veneration, and when we enter upon the new dispensation we find it still holding primary rank. In proof thereof, we find the Seer of Patmos, St. John the Apostle, making frequent mention of the instrument in the Book of Revelation. Take one illustration out of many, recorded in the celestial vision, exquisite for its poetic beauty and grandeur of diction: "And I heard a voice from heaven as the voice of many waters, and as the voice of a great thunder; and I heard the voice of harpers harping upon their harps."

With regard to the kind of harp in use among the Israelites, it was a matter of great uncertainty until the present century, when considerable light has been thrown upon the subject by Bruce, Denon, Layard, Sir G. Wilkinson and other travelers in Egypt and Assyria. It may be observed in passing that the Israelites, Egyptians and Assyrians being near neighbors, it is but natural to conclude that they would mutually take advantage of any superiority the one happened to possess over the other; especially would this be the case in regard to musical instruments, which were so intimately associated with their religious ceremonies and triumphal processions, as seen on their ancient monuments.

Bruce was the first to discover that the Egyptians possessed various kinds of harps in ancient times, so superior in construction and workmanship as to have created quite a revolution among the literati as to the opinions held in

regard to their knowledge of the arts and sciences. On the walls of an ancient sepulchre at Thebes, supposed to be the tomb of Rameses III. (1250 B. C.), Bruce found the picture of a man playing upon the harp, painted in fresco and quite entire. He forwarded a sketch of the harp (omitting the performer), accompanied by a letter to Dr. Burney, both of which were inserted in the first volume of his "History of Music."

The most striking peculiarity of this instrument consists in the absence of the front pillar, a peculiarity which is found to extend to the harps of all Eastern countries, even down to the present day. The strings appear to have been made of the same materials as are now used, viz., the intestines of animals, as may be seen from an actual specimen in the British Museum, accompanied by an original little Egyptian instrument to which it was attached.

Since Bruce made his discoveries in Egypt others of equal importance have been made by Layard in Assyria. In his excavations at Kouyunjik (supposed to be the site of ancient Nineveh) Layard discovered in the ruins of the palace of Sennacherib, King of Assyria (700 B. C.), a bas relief representing a procession of musicians to meet the conquerors on their return from battle after the defeat of the Susianians. It consists of eleven performers upon instruments, besides a chorus of singers. The first musician, probably the leader of the band, as he marches alone at the head of the procession, is playing upon the harp. Behind him are two men, the one with a dulcimer and the other with a double pipe; then follow two men with harps; next six female musicians, four of whom are playing on harps, while one is blowing a double pipe and another is beating a small hand drum covered only at the top.

Close behind the instrumental performers are the singers, consisting of a chorus of females and children. They are clapping their hands in time with the music, and some of the musicians are dancing to the measure. One of the female singers is holding her hand to her throat in the same manner as the women of Syria, Arabia and Persia are in the habit of doing at the present day when producing on festive occasions those peculiarly shrill sounds of rejoicing repeatedly observed by Oriental travelers. This interesting and suggestive bas-relief is now in the British Museum, and the striking similarity between it and the description of such processions among the Israelites is, to say the least, very remarkable.

The ancient Greeks also delighted in the harp as well as the lyre and used it as an accompaniment to their heroic songs. The writer of this article discovered a harp upon an ancient Greek amphora now in the British Museum. There is another specimen, differing a little in form, on a similar vase in the Munich Museum. Both these interesting relics date from the time of Alexander the Great (350 B. C.). When played upon this little instrument was held in the lap, the right hand in the treble and the left hand in the bass.

It was supposed that the Grecian harp derived its origin from Assyria, because of its resemblance to the Assyrian genus, especially in its having the sounding board in the upper part of the frame; but Homer (900 B. C.), in the ninth book of the "Iliad," declares that it came from Egypt. In the embassy sent by Agamemnon to Achilles, during his retirement after he had quitted the Grecian camp in disgust, Homer gives the following description:

Amused, at ease, the god-like man they found,  
Pleased with the solemn harp's harmonious sound,  
(The well wrought harp from conquered Thebæ came,  
Of polished silver was its costly frame);  
With this he soothes his angry soul, and sings  
Th' immortal deeds of heroes and of kings.

This leads to the question as to whence the European harp was derived. In prosecuting this inquiry it must be remembered that both the Greeks and Phœnicians traded with this country from very early times, and it is therefore highly probable that we are indebted to one or other of these two nations for the introduction of an instrument into the western isles which has enjoyed and still enjoys such immense popularity. Diodorus Siculus, who wrote about half a century before the Christian era, strengthens this theory when he says:

"There is an island over against Gaul, the size of Sicily, under the Arctic pole, which the Hyperboreans (Britons or Celts) inhabit, so-called because they lie far north. They say that Latona was born there, and therefore that they worship Apollo above all other gods, and because they are daily singing songs in praise of this god and ascribing to him the highest honor. They say that these inhabitants

demean themselves as if they were Apollo's priests, who has there a stately grove and renowned temple of a round form, beautified with many rich gifts. That there is a city likewise consecrated to this god, whose citizens are most of them harpers, who, playing on the harp, chant sacred hymns to Apollo in the temple, setting forth his glorious acts. The Hyperboreans used their own natural language, but of long and ancient time have had a special kindness for the Grecians, and more especially for the Athenians and the Delians. And that some of the Grecians passed over to the Hyperboreans and left behind them divers presents (or things dedicated to the gods), inscribed with Greek characters, and that Abaris, the British druid and philosopher, traveled thence into Greece (500 B. C.) and renewed the ancient badge of friendship with the Delians."

But leaving this problem for the present, we will now turn our attention to our own island home. Scotland, Ireland and Wales can boast of a long line of bards and minstrels, as their respective histories amply testify; and the harp has for ages occupied a high place within their borders. In Scotland it appears to have died out about the middle of the seventeenth century, and its decline probably originated in the cruel enactments of the usurper Macbeth in the eleventh century, who, to revenge himself upon the bards for fanning the flame of patriotic indignation against his usurpations, enacted laws whereby minstrels were liable to be yoked to the plough instead of oxen. By a more ancient law they were liable to be branded on the cheek.

In the year 1805, the Highland Society of Scotland having learned that there were two old harps in the house of Lude, in the Highlands of Perthshire, which had been for several centuries in that family, applied to General Robertson, the proprietor, and obtained possession of them. An elaborate description of both these instruments was published by Gunn in his "History of the Harp in the Highlands of Scotland."

With regard to one of the instruments there seems to be no trace of its origin, but of the other its history is complete up to the date alluded to. "Queen Mary, in a hunting excursion to the Highlands of Perthshire, had taken with her the harp, which she presented to Beatrix Gardyn, daughter of Gardyn, of Banchory, whose family is now represented by Garden, of Troup. This lady having been also married in the family of Lude, the harp has remained in its possession down to the present time. It had in the front of the upper arm the Queen's portrait and the arms of Scotland, both in gold. On the right side in the circular space, near the forearm, was placed a jewel of considerable value, and on the opposite side, in a similar circular space, was fixed another precious stone, of all which it was despoiled in the rebellion of 1745, either by the persons to whose care the harp had been confided at that time, or, as these people asserted, had been taken away by the soldiery during the existence of these troubles."

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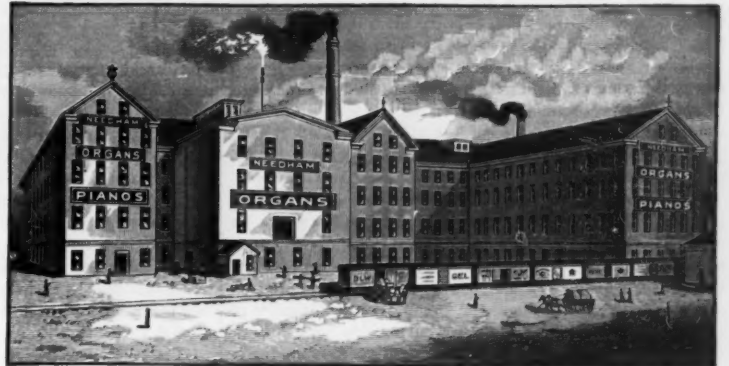
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namented than its companion it is worthy of note that they are both similar in construction. Moreover, with the exception of a few trifling variations of ornamentation, they are an exact counterpart of the Irish harp in Trinity College, Dublin, which is said to have belonged to Brian Boromhe, King of Ireland, who was slain in battle with the Danes at Clontarf, near Dublin, A. D. 1014. The following is the traditional account of this instrument as handed down to us: "The King's son, Donagh, having murdered his brother Teige in the year 1023, and being deposed by his nephew, retired to Rome, and carried with him the crown, harp and other regalia of his father, which he presented to the Pope in order to obtain absolution. Adrian IV., surnamed Breakspear, alleged this circumstance as one of the principal titles to this kingdom (Ireland), in his bull transferring it to Henry II. These regalia were deposited in the Vatican till the Pope sent the harp to Henry VIII., with the title of Defender of the Faith, but kept the crown, which was of massive gold. Henry gave the harp to the first Earl of Clanricarde, in whose family it remained till the beginning of 1700, when it came by a lady of the De Burgh family into that of M'Mahon, of Clenagh, in the County of Clare; after whose death it passed into the possession of Commissioner Macnamara, of Limerick. In 1782 it was presented to the Right Hon. William Conyngham, who deposited it in Trinity College, Dublin, where it still remains."

It has been denied by Dr. Leftwich and other writers that this harp could have belonged to Brian Boromhe on account of the arms upon it, it being maintained that armorial bearings were not introduced into Ireland before the time of Edward the Confessor; nor is it considered on other grounds able to bear the stamp of such antiquity as is claimed for it. For there is a harp made by Cormack O'Kelly, of Ballymascreen, in the county of Londonderry, about the year 1700, which bears so perfect a resemblance to the Dublin harp in every respect that it is not unfair to conjecture that the age of the supposed harp of the Irish monarch has been greatly overrated. Therefore till we have evidence to prove the transmission of the instrument from the Pope to Henry VIII. and from the latter to the Earl of Clanricarde, its antiquity must remain more or less problematical.

The great similarity existing between the Scotch and Irish harps above described, and the pentatonic scale, so characteristic of the music of both countries, proves conclusively that one must have derived the instrument from the other, but which was the original of the two there is not sufficient evidence to show.

Welsh national music is entirely free from the above characteristics. Dr. Crotch, in the first volume of his "Specimens of Various Styles of Music," referred to in the course of his lectures, deals with this question as follows: "British and Welsh national music may be considered as one, since the original British music was, with the inhabitants, driven into Wales. It must be owned that the regular measure of the diatonic scale of the Welsh music is more congenial to the English taste in general, and appears at first more natural to experienced musicians than those of the Irish or Scotch. Welsh music not only solicits an accompaniment, but, being chiefly composed for the harp, is usually found with one; and indeed in harp tunes there are often solo passages for the bass as well as for the treble. It often resembles the scientific music of the seventeenth and eighteenth centuries, and there is, I believe, no probability that this degree of refinement was an introduction of later times."

The Welsh appear not only to have derived the harp from ancient Greece, but also to have perpetuated the Olympic games, in the musical and poetical contests which have taken place at the Eisteddfodau, held periodically in Wales from time immemorial and continued down to the present time.

About 160 A. C. Blegwryd ab Leisyllt, King of Britain, is said to have been a celebrated musician and a performer on the harp; and therefore he was called the God of Music.

In the fifth century, when Colgrin was besieged in the city of York by King Arthur, Badulph assumed the character of a harper, and by that stratagem gained admission to the beleaguered city to consult with his brother.

King Alfred (878 A. D.) also made use of the same disguise, and, with his harp, penetrated into the Danish camp to discover the counsels of his foes. About sixty years afterward, in the ninth century, we learn from the same

authority that Anlaff, the Danish King of Northumberland, adopted the same subterfuge with King Athelstan. Dressed in minstrel garb, he entered his camp and entertained the king and his nobles both with voice and instrument. He sang so sweetly before the royal tent, and at the same time touched his harp with such exquisite skill, that he was invited to enter, after which he was dismissed with a valuable present.

It will thus be seen that in ancient times kings were fond of showing their proficiency on the harp. Nor was this confined to Celtic nations; Danes and Saxons also gloried in their skill as minstrels, each in turn using their proficiency for strategical purposes.

The Venerable Bede says that in the seventh century the harp was so generally played in Britain that it was customary to hand it from one to another at their entertainments; and mentions one who, ashamed that he could not play upon it, slunk away lest he should expose his ignorance. In such honor was the harp held in Wales that a slave might not practice it; that to be able to play upon it was an indispensable qualification of a gentleman, and that it could not be taken for debt. A professor of this favorite instrument enjoyed many privileges; his lands were free and his person sacred. It was the office of the ancient bard to sing to the accompaniment of his harp, before and after battle, the old song called "Unbeniaeth Prydain," or the monarchical song of Britain, which contained the exploits of the most worthy and distinguished of heroes, and to inspire others to imitate their glorious example.

Not only were the ancient bards competent to incite to heroic deeds, but when occasion demanded they could quell the tumult of contending warlike forces. Diodorus Siculus states that they advanced between hostile armies, who were confronting each other with swords drawn and spears extended, ready to engage, and by their eloquence, and by irresistible enchantment, prevented the effusion of blood, and prevailed upon the combatants to sheathe their swords.

The Welsh law enumerated three distinct harps, thus: The three lawful harps—1, the harp of the king; 2, the harp of a master of music (Pencerdd); and 3, the harp of a gentleman. The first two were valued at 120 pence each, and tuning key 24 pence. The harp of a gentleman (or baron) was valued at 60 pence, and its tuning key 12 pence. Davydd ab Gwilym, who flourished at the end of the fourteenth century, in his poems alludes with much enthusiasm to the harp with glossy black hair. This was the instrument upon which the undergraduates were obliged to study until they took a degree. He also mentions an Irish leathern harp which had found its way into Wales in his time, of which he speaks disparagingly, on account of the ugliness of its shape and the harshness of its tone, being strung with wire and played upon with the nails! which were allowed to grow long and cut to a point, like the quills on the jack of a spinet.

Down to this period it would appear that in every country where the harp was found it had but one row of strings, with no mechanism whatever for the production of sharps or flats, or of modulating from the key in which the instrument was tuned. But soon afterward a great improvement took place in the invention of a harp with two rows of strings, called a double harp, consisting of the diatonic scale on the right side, from the upper part down to the centre of the instrument, with another row of accidentals on the opposite side, to be played, when required, by putting the finger through; the diatonic scale continued on the left side from the centre to the lower part of the instrument, with the accidentals on the other row on the opposite side. Vincentio Galileo, in his "Dissertation on Ancient and Modern Music," published at Florence in 1581, states that the double harp, or harp with two rows of strings, was common in Italy in his day. The invention of the Welsh triple harp, with three rows of strings, naturally followed, for, as music advanced, the inconvenience of being circumscribed within the compass of only half the diatonic scale on either side of the instrument would soon be felt.

Therefore the Welsh hit upon the happy idea of extending the diatonic scale on each side to the full extent of the instrument, with the centre row of accidentals accessible from either side. The ample resources attained by the invention of the triple harp, being so far in advance of any other instrument of its kind hitherto known, gave a powerful impetus to the progress of music in Wales, and may go far to account for the superior beauty, from an artistic

point of view, of the national music of Wales over that of any other country.

Nevertheless the difficulty of playing the accidentals on the inner row of strings in rapid passages and the impossibility of modulating out of the key in which the instrument was tuned still remained. Therefore as the science of music rapidly advanced in the last century it became absolutely necessary that still further improvements should be made in the harp to admit of its keeping pace with other instruments, and to allow of modern music being performed thereon.

The first invention of the application of pedals to the harp was made by a German of the name of Hochbrucker, a native of Donauwerth, in Bavaria, about the year 1720, which consisted of a mechanism that raised each note one semitone. But the contrivance, though most ingenious, had its drawbacks. The great defect in the construction of this mechanism was that the action of the pedal, to give the string the second sound, drew it out of its vertical perpendicular, which lateral motion greatly increased the difficulty of execution by destroying the uniformity of the distance between the strings, and tended to put the instrument out of tune. About 1740 a German musician of the name of Stecht introduced this pedal harp in France. In this state it remained until the genius of Sebastian Erard was brought to bear upon it, and in 1794 he gave the first result to the world, for which he took out a patent—the first ever granted for the harp in England. The most ingenious and useful of his first improvements was the mechanical contrivance generally known as the fork. It was so universally acknowledged to be superior to any other means known or employed for the purpose of shortening the string to give another tone that all the harp makers in the United Kingdom availed themselves of the invention.

The fork consists merely of two prongs mounted on a little brass round plate or disk, the centre of which is screwed upon an axis or arbor, in connection with the machinery inside the neck. The string pends from the bridge pin or stud, so as to cross the face of the round part of the disk; when the pedal is depressed the pins on the disk are brought into contact with the string, thus shortening it the degree of a semitone, and at the same time pressing it with sufficient tightness to make the string produce as clear and

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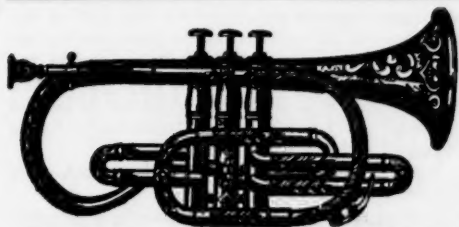
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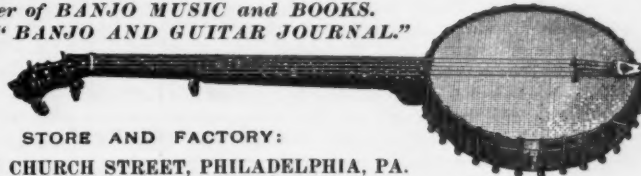
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firm a tone as when open. The string, however, is kept perfectly parallel to the two contiguous strings, and free from the lateral motion in the vertical plane. The proportions of the strings were also greatly altered by Erard, so that his harp, compared with the instrument imported into England from France, may be said to have as much resemblance as there is between a grand piano and a harpsichord.

The consequence of these remarkable improvements in the harp was that it rose considerably in the estimation of the musical world. Professors and amateurs, both in this country and abroad, were eager to procure Erard's harp, because of its increased adaptability to meet the exigencies of modern music.

About the year 1800 the single action harp had attained such a state of perfection that no further improvement in its mechanical construction was possible, although still very defective as to its power of modulation. It was tuned in the key of E, three flats. That mode of tuning was adopted because the best to divide, as equally as practicable, the imperfection of the instrument between the sharps and the flats. The action of each pedal raising each string one semitone upon the single action harp, had it been tuned in the key of C, the modulation possible would have been confined to the keys with sharps; while, by tuning the harp in a key with flats, the number of keys practicable was divided between the flats and the sharps, though not increased; for where the advantage of the flat was gained that of the sharp was lost, and vice versa.

This imperfection of the instrument as to modulation could not escape the observing mind of Sebastian Erard; he therefore made the first attempt to remedy the defect about 1801, when he completed a harp which produced three distinct sounds upon every string, viz., the flat, the natural and the sharp.

The patent for this harp is dated June 16, 1801. It contains the double notch, or cut, in the pedestal of the harp, by means of which the pedal, after having been pressed to the first rest, as in the single action harp, may be pressed to a second rest. The double action harp has great advantages over the single in point of musical theory; for instead of thirteen scales (eight major and five minor) practicable on the single action harp, the double action possesses twenty-seven complete (fifteen major and twelve minor), with the advantage of an uniform fingering for each scale.

The double action harp is of all instruments with fixed sounds the most perfect; and as it possesses twenty-one sounds in the octave, instead of twelve, as is the case with keyed instruments, it is susceptible of a much more perfect system of temperament. It must be added that this invention has the additional advantage of having reduced the strings once more to one row, which not only enables the performer to keep the instrument in better tune, but to use a thicker string, thus attaining a quality of tone which for mellowness and richness may compare favorably with any other instrument in existence.

It would be superfluous to pass any encomium on this magnificent instrument; it speaks for itself, and must ever stand as an attesting proof of the genius of the man to whom the world is indebted for such a glorious invention. For it has been the means of inducing men of the highest musical culture to devote their energies seriously to its study, and thereby to develop its extended resources, both as composers and executants. Moreover, although works were composed by Mozart, Naderman and others for the single action harp, it was not until the double action harp was invented (when of course enharmonic and other effects could be produced, and it became possible to modulate into any key with facility) that operatic and other composers introduced it into their orchestral scores whenever they wished

to produce those romantic and poetical effects so peculiar to the instrument. Such composers as Spohr, Bochs, Dizi, Labarre, Godefroid, Hasselmans, Oberthür, Parish Alvars and the writer of this article, with others, have shared in the creation of a repertoire for the instrument, which, but for the invention of the double action harp, would in all probability never have been produced.

In conclusion, it must be affirmed that the Welsh still cling to their triple harp with three rows of strings, notwithstanding its extreme difficulty of manipulation, combined with limited resources, for the sake of the rich store of music composed for it by Welsh musicians centuries ago, and also on account of its invention being peculiarly their own.

However, when they learn from experience to appreciate the superior claims of the double action harp; that their own national music can be played upon it with ten times the facility and with far more effect; and moreover when they become sufficiently unbiassed to recognize improvements in their national instrument, from whatever source they may emanate, they will, without sacrificing their patriotism, gladly adopt it in preference to their own, as being more in harmony with the advanced state of music in the present day.—"Victorian Magazine."

### A Big Wind Instrument.

THE largest brass musical instrument ever made has just been sent to Chicago to equip a 6½ foot Swede. It is a circular double B flat bass; only more so. The mouth of the bell is 2 feet wide. The instrument was made in Manchester, England.

The first state of a brass instrument is a plain and comparatively noiseless sheet of the best brass that can be got for money. A pair of shears cuts out a pattern, which the workman bends into, it may be, the first faint semblance of a cornet. The bell is hinted at, and the tubes, without their bewildering curves, are discernible. Then the edges are soldered, and a brief visit to a fiery furnace makes the bended brass a thoroughly fashioned tube. But it is straight, and must be twined into the familiar symmetrical shapes. For this purpose it is filled with lead, so that the roundness of the tube may be preserved under the ordeal of the shaping. It is then fixed firmly on an iron table, and the pressure of a lever, held in skilled hands, bends it by slow degrees to the required form. Thereupon the lead is melted out, and the shaped tube is ready for the latter stages of its transformation.

The most delicate part of this process is the making of the valves. They are the pistons, pierced at prescribed intervals, which move up and down in the cylinders and produce the music. These valves must fit the outer casing with the utmost accuracy. They are carefully soldered with silver solder, as also are the cases, and they are ground with the greatest nicety by a well practiced hand.

The mouthpiece of the instrument is cast in solid blocks and drilled on a lathe to the proper shape. Then a silver rim is spun on it. The screw caps of the valves are also cast and prepared on a lathe. The other parts of the instrument are all of sheet brass, the little bows stamped out, the larger parts cut, soldered together, and drawn upon highly finished mandrils.

When the tube has been hardened by pressure on a lathe, and burnished into an acceptable brightness, and all the valves and bows have been attached to it, in such a way that the brass will break before the jaws will yield, it may still perhaps have to be plated. It is therefore placed in an electric bath, where its transformation into a silvered article is effected. It may also have elaborate designs

worked upon it by the engraver. Then the tuner adjusts it to the proper pitch.

Of course the process is not the same in all cases. The big instrument is not merely an enlargement of the small one. There is a gusset in the bell of the bombardon for instance though it is so neatly made that the seam is invisible. In very large tubes a mixture of resin and pitch is used instead of lead during the bending process. The large bells also are made separately from the rest of the tubing, not forming the first part of the body of the instrument, as in the cornet.

It is most interesting to see one of these bells on the lathe. Roughened and discolored it spins round, while the pressure of a steel tool makes it smooth. Another instrument pares off the film and leaves it clean. The wide edge is turned out, a wire is slipped under the rim and a second pressure whips the brass over the wire, which is firmly soldered in, and thus forms a strong edge.

In large instruments the many bows and curves are made separately and soldered together. On the skill of the workman depends the neatness of the joints and the accuracy of the instruments. At least 60 per cent of the labor is manual. Exact and careful work is therefore specially necessary in a craft which rests for its success upon precision and yet chiefly trusts to hand labor for its attainment.

The smallest instrument made is a pocket cornet. It is only 6 inches long.

The demand for silver plated instruments is growing. Amateur artists in brass are said to be largely on the increase. The clergy appear to have a sneaking affection for the cornet. Those who follow this new fad will find the E flat cornet the hardest instrument to master. They would get more satisfaction and notoriety out of a double bass. There is a lot of sound, too, in a well made bombardon, and the euphonium has its merits.—New York "Times."

### Sockin It to Socin.

THE Baus Piano Company, the New York piano manufacturers, have put in a claim with Attorney Goodhart, who attached the property of Cherubim Socin, the Grand avenue music dealer, last Friday, for some of the property attached. They claim that previous to the attachment they sold three pianos on consignment. Socin turned over the lease of one of them to the firm, but made no accounting for the other two.

One of the firm came to this city a day or two ago and found that one of the other two pianos had been sold by Socin without letting them know. The third instrument was in the store when the attachment was made. Attorney Goodhart, after examining the Baus Piano Company's bills, was convinced that their claim was an honest one, and agreed to turn over the piano attached to them. The piano which Socin left no memorandum of was traced after a good deal of trouble by Mr. Baus to a family in Fair Haven. Satisfactory arrangements were made with them and they will keep the piano. The Treat & Shepard Company have also put in a claim for some small goods sold Socin on consignment.—New Haven "Register."

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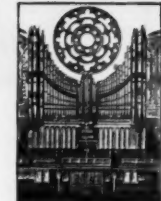
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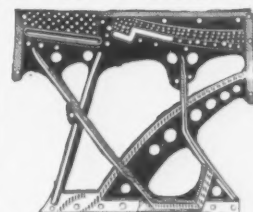
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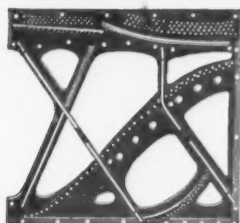
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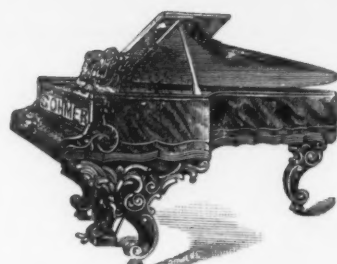
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